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THE MILL IN WINTER

EDWARD W. REDFIELD

PERMANENT COLLECTION, CORCORAN GALLERY OF ART

REDFIELD

BY C. V. WHEELER

ANYTHING that Redfield wants very much he generally goes right after and hustles until he gets it. Putting into a business career the persistence with which he has covered canvas with color, he would probably have been worth millions today.

His father owned nurseries and sold flowers and fruit in Philadelphia, and this wholesale business was expected to attract the young man's attention. Redfield's natural taste and ability for drawing were recognized by a friend of the family, who advised the father to send him to the classes of the Pennsylvania Academy of the Fine Arts. Applicants for entrance in this school

were required to submit two examples of their work, one in charcoal and one in oil, upon the merits of which was decided their acceptance or rejection. It was feared at first that the cost of preliminary instruction by private lessons might be too expensive, but young Redfield found that a Mr. Rolf charged but one dollar per hour and his pupils were generally able to enter the academy classes after about two months' work.

Rolf's business was the making of crayon enlargements of photographic portraits which he finished with great skill by means of the "air-brush." In the studio room Edward



THE GREY BROOK

EDWARD W. REDFIELD

was given drawing paper, a drawing board, a few sticks of charcoal, a chair to sit on, and a somewhat soiled plaster cast to look at. The simply modelled wavy hair and beard and the calm dignity of this copy of ancient sculpture, the conception by Phidias of Olympian Zeus, were an art inspiration to the young student. At the end of every lesson period of one hour Rolf inspected the work and gave a few words of advice and a touch or two with the charcoal. Each lesson started with a clean piece of paper and the same object to draw. After the tenth lesson Rolf was satisfied and announced: "That will do to use for your example of charcoal drawing."

What an advantage in freshness and crispness it must be to do the drawing, in this manner, "at one go." Many teachers keep their pupils working on one sheet of paper for lesson after lesson until, after many erasures, the tortured sheet has been deemed "finished." In like manner the instruction was given Edward in oil painting. He was given tubes of white, yellow and black paint, a few brushes and a small canvas. The same plaster cast served again as model. For thirteen lessons Redfield became more and more fascinated with the growth of his powers of observation, his cultivation of memory and his ability to use the brush. With his charcoal study he



REFLECTIONS

EDWARD W. REDFIELD



THE COASTERS

EDWARD W. REDFIELD



SPRING MORNING

EDWARD W. REDFIELD

submitted a canvas which he had completed in one hour from start to finish, and the academy school accepted him. The study in oils was so highly appreciated that it hung for years in the office of the Academy as an example of the kind of work a student should aspire to submit on entrance. Thereafter followed five years of hard study in the classes of the Academy.

With the idea of becoming a portrait painter Redfield studied in Paris under two of the most painstaking of painters of "studio pictures," Bouguereau and Robert Fleury. Redfield learned thoroughly to paint portraits and landscape in the so-called "Academic manner," and therefore to produce what is known as the "well-made picture." Today it is hard for us to think of Redfield as painting the highly finished

type of work for which his teachers were famous. Probably unlimited hours were spent upon each canvas until every portion of its surface exhibited the perfection of brush work.

At this stage, it is reasonable to suppose, Redfield had arrived at the technical peak of his ambition and the observing and clever apprentice had become the artist. The technique of many prominent painters becomes mannerism or convention to a great extent. This is due, for one thing, to the fear of not making a living. No doubt these artists would like to experiment if circumstances permitted. Their art impulse is repressed through the commercial importance accorded by the public to conventionalized work. Good copyists and good painters have to be clever men. Some of them are



ACROSS THE VALLEY

EDWARD W. REDFIELD

very clever men indeed and yet may not have a particle of originality and perhaps but little taste. As for Redfield, several maturities of technical achievement, attained and duly appreciated by discriminating juries of his peers, have proven but stepping-stones whereby he mounts to fresh and greener age.

Following his studio work in Paris, Redfield painted landscape and trees from nature in the Forest of Fontainebleau and there met the French maiden who became his wife in 1893. She is a remarkable critic of modern painting and possesses that Gallic attitude towards art which amounts to a conviction of its importance almost transcending other affairs of life. He brought his wife to America and, after some successes and recognition of his work in exhibitions and sales, bought a piece of property which

suited them. They spent a few months in 1899 in Fontainebleau and then returned to this country and settled down in their home at Center Bridge, Pennsylvania, where they still live. It was at this time that he made up his mind to work out for himself the technique of painting landscape at one unit effort.

To understand what this resolution meant we must realize that he had a family to support by his work with the brush. There was no financial aid to be looked for from any other source. His income from his work theretofore was not large nor regularly received. He had no nest egg of savings laid up to support the several young children and their mother while he experimented with a new and difficult means of art expression. However, he had a vegetable garden

and a house, and thus the simple life expense was reduced to a minimum. He estimated the length of time necessary to work out his original research work as about ten years.

His aim was to achieve freshness and spontaneity of color effect through the truthful reproduction of that aspect of a landscape which may prevail for a day or part of a day. The day itself may be anything—cloudy or fair—but that one day's individuality was to be set forth on canvas. Evidently these effects could not be produced by methods which Redfield had spent such hard years of application to learn. Looking backward, there was just that one brief experience with Mr. Rolf, with his fresh start for each study, to be ended in an hour, whether finished or not. This method of limiting the time would limit the possible measure of surface space of canvas to unimportant dimensions or else mean the use of very sketchy details in covering larger surfaces. The inevitable decision for Redfield amounted to the renouncing of his manner of painting and to his devising or inventing a new one for which there was no master to show him the tricks of the trade. From his first state of incapacity in his venture he patiently gathered, item by item, the materials for his invention. He trained hand and memory to grasp quickly the thing to be done, for speed was important, as well as the touch of the brush and the capacity of the palette.

His preparation for a painting now consists of a careful study of the setting of his scene and the selection of the time-of-day lighting to be reproduced. Preferably this preliminary work takes place during the day before his actual effort to paint, starting early in the morning, just as the easel will be placed, say soon after 9 o'clock. We thus realize afresh the infinite pains of genius to build upon the surest foundations. Gradually he has been able, in this manner, to use larger and larger canvases and to produce his most convincing and best pictures upon approximately 25 square feet of painted surface.

To stand in a gallery devoted only to pictures by Edward Redfield is to experience an appreciation of the beautiful episodes of landscape in snow and in the flowering foliage of spring. These are old subjects, but fresh effects are produced by some

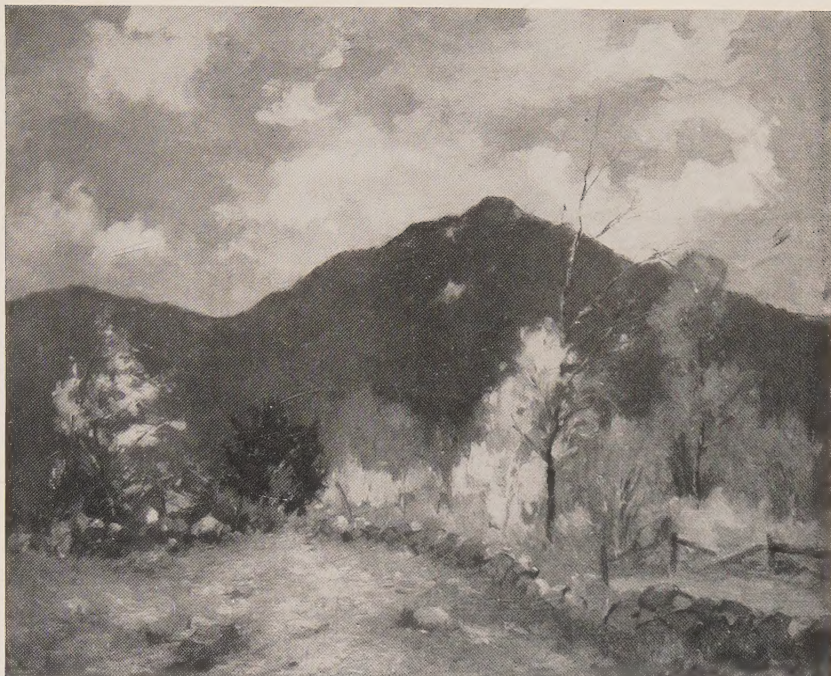
legerdemain in which every effect is perfectly rendered in most satisfactory manner at a distance of about 10 feet, although the painting may lack full significance when viewed as we stand in front of the canvas within the near range of the artist's length of brush handle.

The brush effects include amazing feats in the exact placing of fat gobs of color lifted into paint peaks by pulling the brush away. The purity of the color and the fact that Redfield avoids the possible chemical reactions resulting from the mixing of paints on the palette leads us to assume that his pictures will survive in brilliant condition for longer periods than have the works of the old masters. Redfield alone knows how he progressed in his command of materials and handicraft to attain this remarkable skill. With what gift of soul and genius does he manage to incorporate into that thing of paint its quality and cheerful effect of magic gusto? America has produced a great painter. Each succeeding year's product from his brush shows his forward impulse in a refinement of technical control: A roomful of his pictures would be one of the finest collections a man of taste could leave to posterity.

ON MODERN ART

The following interesting comment on the present trend of art was made by Miss Florence Este in a recent letter written from Paris to a friend and fellow artist in the United States, both of whom have consented to its publication:

"Thank you for catalogues. The Americans have filled my mind with the conviction that America is preparing to go strongly for what has no more satisfactory name than Cubism, the Pittsburgh catalogue being even more set upon the worship of the ugly. It will all do good. Rouse painters out of smugness and set them all at looking around and being more sure that creating does not mean either running into a mould, or just painting like a fool. I do hope I'll hold out to live long enough to show I have profited by the beastly and unwelcome shake-up. I quite and entirely approve of it, though I abhor the reeking hideousness that the Cubists call 'Beauty.' But I like the ugliness better than the other things."



THE PASTURE TRAIL, MONADNOCK

S. W. WOODWARD

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE WINTER exhibition of the National Academy of Design opened a fortnight earlier than usual this year and closed more than a fortnight sooner. It was an interesting display, notable not merely because of the works it included but from the fact that many new names appeared in the catalogue of the exhibiting artists.

To Hawthorne's painting, entitled "The Captain's Wife," the Carnegie prize was awarded, and the place of honor in the Vanderbilt Gallery rightly given. Extraordinarily simple in its presentation, this portrait—for such it undoubtedly is—of the elderly wife of a sea captain, is full of dramatic quality, a great work of art. To the right and left of this painting hung a still life superbly rendered by Harry W. Watrous, and a decorative portrait of Christiane de Maubeuge by Mary F. R. Clay. Above the former was a broadly rendered, very suggestive landscape, "The Pasture Trail,

Monadnock," by Stanley W. Woodward, and above the latter a charming little still life by Mary Gray, offsetting Mr. Hawthorne's masterpiece, yet finely according with it in spirit.

Nicolai Fechin, who is now making this country his home, was awarded the Proctor Prize for a portrait of the late W. G. Watt, wood engraver, seated at his engraving bench, a painting rendered in oil or tempera, but in the manner of a water color and with all its crispness. To an allegorical composition finely conceived and rendered, "Fame and Fortune," by Eugene Francis Savage, was awarded the Isidor Medal, while to a typical figure painting, a young woman seen against a window, by Childe Hassam, was awarded the first Altman Prize. The second Altman Prize went to Robert K. Ryland for a distinctly interesting interior with figure, "Classic Toilet." The Shaw Memorial Prize went to Lilian Westcott

Hale for "Nancy," the same Nancy, we are inclined to think, who won honors when painted in conjunction with "the map of Europe" some years ago. "Full Bloom," a landscape by Emile Walters,

In the Vanderbilt Gallery conspicuous for merit were numerous works such as Bruce Crane's beautifully painted "Cider Mill"; Wayman Adams' excellent portrait of Peter A. Juley, the well-known photographer of



THREE GOATS

H. W. WATROUS

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

received the J. Francis Murphy Memorial Prize.

Two prizes are given in this exhibition for sculpture; one of these, the Elizabeth Watrous Medal, went to Malvina Hoffman for her Mask, "Anna Pavlowa," an amazing piece of work—subtle, exquisite, altogether entrancing; the other, the Helen Foster Barnett Prize, went to Gaetano Cecere, a lately returned fellowship holder from the Academy in Rome, for a very beautiful semi-classic head, "Persephone." So much for the prizes.

paintings in New York; W. Elmer Schofield's "Sunlit Cove," which had already won much favorable comment in other cities; Jerry Farnsworth's "Henkaberry and Her Husband" and "The Accordion Player," which promise even better accomplishment in the future; Helen M. Turner's "Young Mother"; Robert Spencer's "Other Shore"; Frederick Hutchison's "Loading the Schooner"; E. W. Redfield's "The Pool," a most recent and noteworthy work; Horatio Walker's "La Rencontre"; Louis C. Tiffany's "Priests Bargaining"; W. Granville Smith's charm-



PHOTOGRAPHER OF FINE ARTS

A PAINTING BY
WAYMAN ADAMS

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



MASK, ANNA PAVLOWA

BY

MALVINA HOFFMAN

AWARDED ELIZABETH N. WATROUS GOLD MEDAL
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



PERSEPHONE

BY

GAETANO CECERE

AWARDED THE HELEN FOSTER BARNETT PRIZE
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



CLASSIC TOILET

A PAINTING BY

ROBERT K. RYLAND

AWARDED THE ALTMAN PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



THE CAPTAIN'S WIFE

A PAINTING BY

CHARLES W. HAWTHORNE

AWARDED THE CARNEGIE PRIZE

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



THE WOOD ENGRAVER—W. C. WATT

A PAINTING BY
NICOLAI FECHIN

AWARDED THE THOMAS R. PROCTOR PRIZE
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



MILLIE

A PAINTING BY
F. Z. HEUSTON

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



SELF-PORTRAIT

BY

KYOHEI INUKAI

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



FAME AND FORTUNE

EUGENE SAVAGE

AWARDED THE ISIDOR MEDAL, WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

ing landscape, "Afternoon"; Hobart Nichols' winter picture, "December." In the Center Gallery hung Mrs. Hale's prize-winning portrait study, "Nancy"; and in addition, of more than passing interest, were "The Green Shawl," by Alphaeus P. Cole; "October," by W. Herbert Dunton; "Douglas Firs," by Carl Rungius; "May Evening, A Phantasy," by Daniel Garber; "New England Farm," by William S. Robinson; "Cornelia Otis Skinner in the play 'Blood and Sand,'" by Edith Emerson, to mention only a few.

Memorable in the South Gallery were F. Z. Heuston's "Millie"; "The Sponge Fishermen," by George Pearse Ennis; Kyohei Inukai's "Self Portrait"; A nocturne, by

Howard E. Smith; a still life by Anna Fisher; "Snow and Ice," by Paul King; a "View of Capri," by C. C. Coleman; "In the Land of Canaan, Conn.," a characteristic landscape by Leonard Ochtman; and a very beautiful interpretation of Mount Carmel, California, by Lockwood de Forest.

The Academy Room, as in recent years, was devoted to work in black and white, etchings, drawings, engravings and prints. Quite a number of the painters showed charming drawings, and etchings were to be seen by such well-known American etchers as John Taylor Arms, William Auerbach-Levy, Roi Partridge, Ralph Pearson, Loren Barton, and Joseph Pennell. A particularly interesting group was shown by



FORCES OF PEACE

A PAINTING BY
F. LUIS MORA

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

J. Paul Verrees, and there was a memorial group of wood engravings by W. G. Watt.

It is impossible to analyze an exhibition of this sort, to say whether or not it indicates progress or retrogression. Such records are made as a rule by many, not by a single exhibition. But certainly none could have seen the Academy Show without being impressed by the technical competence of our contemporary American artists, and at the same time that evident desire on their

part to interpret through the medium of their art things which to them possessed elements of beauty. Whatever may be the shortcomings of our American art production, it has unquestionably the freshness, the vigor and the enthusiasm of youth. It may at times be too obvious, one admits, but at least it is not blasé. And we have the courage of our convictions. The present may not be an era of great painting, but it is certainly an era of much good painting.

L. M.

A MASTER CRAFTSMAN—WALTER SCOTT LENOX¹

BY GEORGE SANFORD HOLMES

CIVILIZATION owes everything to the idealist. It is he who has pioneered in all phases of human development. Perhaps he is endowed with a "single track" mind, as is frequently charged, but singleness of purpose seldom fails to beget results, and it is by results that we are judged. What a pity it is that all too often posterity alone is fitted to render a verdict! For the contemporary world is prone to call that man a dreamer whom history pronounces a genius.

The most barren life is that which lacks ideals. Power, position, pelf—none of these can supply their want. Ideals feed the spirit, the inner man. He who is true to his ideals, even though he fail to attain them, has lived richly, for he has kept faith with himself and his fellows and has made the world better.

None but the idealist can withstand the bludgeonings of fate and lift his head undaunted and uncowed and try again. None but the idealist possesses the infinite patience which builds the perfection of tomorrow out of the mistakes and errors of countless yesterdays and todays. None but the idealist can wring from a broken body the tribute of success exacted by an unbroken will. None but an idealist can fire in others the white-hot flame of devotion,

enthusiasm, and self-sacrifice with which he himself is consumed.

Ideals—what would the world be without them? A morass of materialism, without hope, without aspiration, without progress. It is only by ideals that we lift ourselves from one plane to another in the slow and painful process of self-development and self-fulfillment. They are the only worth-while things in life, after all, for life without them becomes but animal existence, a mere succession of days on the treadmill of time.

The history of Lenox china is the history of Walter Scott Lenox, and the history of Walter Scott Lenox is a modern epic of idealism. It is a story that a few have always known, those who knew and loved him in life, but the time has come, we believe, when it should be told to the American people, that native pride may be stimulated by the example of one who consecrated his life to the sole ideal of elevating American ceramic art to a place of primary importance. For this ideal he lived and labored and died. To it he clung with a passionate loyalty; through it he became America's foremost potter, fitted by the standards of either trial or triumph, suffering or success, to rank with the Palissys and Wedgwoods and master potters of other times.

¹This article was printed recently in a little volume entitled "Lenox China—the Story of Walter Scott Lenox," intended for private circulation only, a copy of which came by chance to our desk. Such a life and achievement should be more widely known, not only as a memorial but as a stimulation to others, therefore we immediately sought and secured permission to reprint it in *THE AMERICAN MAGAZINE OF ART*.—*The Editor*.

The seeds of genius do not long lie dormant, even though they flower late. Born in Trenton, New Jersey, in 1859, Walter Scott Lenox was but a schoolboy when the sight of the potter's wheel awoke in him those longings which later led him along the paths of greatness. He was fascinated by the evolution of dull clay into shapes and forms of beauty in a little pottery which he passed daily on his way to and from school, and would spend hours watching the workers fashion the plastic earth into articles of usefulness and service. Thus environment helped to mold his destiny, and the oldest of man's arts aroused instincts in the ordinary American school lad which were to confer lustre upon his name in after years. There was then born in him not merely the ambition to become a potter but the desire to excel, a desire without which Walter Scott Lenox would have remained only a potter instead of developing into a genius.

The urge to excel, to do things better than the other fellow, to establish higher standards—what an ideal to kindle the breast of a mere boy! To make pottery, yes, that was the craving of the youthful Lenox as he lingered at the potter's wheel on his way to his daily lessons; but that was not all, for he would make better pottery, or none at all.

And so this youth became a potter, learning the rudiments of a trade before essaying the possibilities of an art. He served an apprenticeship in the Ott and Brewer factory and the Willetts pottery of Trenton, mastering the practical details of the work while studying decoration in his leisure hours. With the development of his artistic talent the young potter became more and more interested in decorative and creative effort and eventually became art director of the Ott and Brewer factory.

There was little of the artistic in the American ceramic products of that period. Design was crude, expression exaggerated. Lenox, dreaming of better things, yearning for an opportunity to give vent to his own aspirations and individuality, perceived the fact that only by establishing his own factory could he attain his own ideals of producing a grade of china equal to the finest created abroad. In 1889, therefore, he finally effected a partnership with the late Jonathan Coxson, Sr., in the Ceramic Art Company,

which they operated together until 1894. Lenox then acquired the interest of his partner, and from that time until 1906 he conducted the business alone, when he organized Lenox, Inc., under which form the pottery has since been operated.

Just what this daring dream has meant to ceramic art in America is now gratefully appreciated, but at the time the experiment was regarded doubtfully by others. The flame of a zealot glowed in the heart of Lenox. Not so in the hearts of some of his backers, who stipulated that the factory he erected at the corner of Mead and Prince Streets in Trenton should be so constructed as to be converted into a tenement building should the pottery fail. Fortunately, there existed neither doubt nor misgiving in the mind of the young potter, who began in this classic old structure his inspired mission of improving American pottery.

A china factory is a commercial proposition; it is an adventure in applied art. It must show a profit in order to succeed and endure. When we say, therefore, that the thought of financial return was secondary to his artistic ideals, we do not mean to impugn the sound business judgment of Walter Scott Lenox. He had but one standard—quality, and he knew that in the end it would be successful and that the public would ultimately recognize it. But at what a cost!

There were years and years of struggle, of heavy expense and light income, of increased production and decreased sales, of straitened circumstances and hectic financing, of pessimistic outlook and discouraged backing. Friends urged him to give up the experiment. They pointed out to him that there was a sure profit in cheaper wares which the American market would quickly absorb, but Lenox was adamant in his determination to make no compromise with his conscience. Nothing could stir him from his resolution to make the best china of which he was capable, or none.

There is an inspiration in this tragic fight for artistic recognition and supremacy. It was a battle of peace no less arduous than a battle of war. It was a conflict between a man's honor and expedience; between his ideals and others' ideas. When Walter Scott Lenox, in 1889, began the manufacture of china which was designed

to rank with the finest porcelain produced elsewhere, many American manufacturers were in the habit of stamping their wares with English marks in order to sell their goods. No one dreamed that an American factory could turn out china of the first quality. The public of the United States believed that foreign ware alone was worth purchasing, and domestic china was given scant consideration. Yet young Lenox, true to his principles and courageous to the end, never descended to the subterfuge of marking his products with a fraudulent foreign label, but was insistent that the world pass judgment upon his own handiwork at its intrinsic worth. He was at all times both artist and patriot.

It was entirely due to the unconquerable spirit of this master potter of America that Lenox ware little by little obtained the recognition to which it was entitled. That recognition did not come in a day or a year, but gradually the discriminating public of America became aware of the fact that Walter Scott Lenox was creating, in his factory at Trenton, New Jersey, a type of china fitted to grace the table of a connoisseur and compete on equal terms with the highest grade products of the famous factories of Europe.

That ware was termed "Belleek." It received its name from Belleek, Ireland, where it was then produced in limited quantity. Importing two Belleek potters, Lenox strove for a long time unsuccessfully to produce the beautiful, creamy, ivory-tinted ware, marked by a rich, lustrous glaze, of which he dreamed. Finally failure gave way to perfection, and the result was a china which charmed by the warmth and glow of its coloring and ranked in richness and quality with the masterpieces of other lands. Today, the first piece of Belleek turned out in America is a treasured exhibit in the display room of the Lenox pottery.

Feverishly toiling to create new standards of art for American potters, tremendously in debt, burning with an ambition as strong as that which urged Bernard Palissy to cast his household furniture into the oven of his kiln, Lenox, worn out by the fierce struggle to establish himself, was about to welcome unqualified success when he was stricken with a calamity which would have utterly crushed an ordinary mortal. In 1895, at

the very moment when success was beginning to crown his efforts, he was overwhelmed with paralysis and blindness, losing his sight and the use of his legs. Doomed to perpetual darkness and deprived of even the power of locomotion, none would have condemned this brave and dauntless spirit if he had then surrendered. Friends urged him to give up the fight. His physical infirmities were pointed out to him and the hopelessness of his cause painted in the blackest of hues. But the vision within him burned fiercely, a light that did not fail. With the God-given courage and fortitude of inherent heroism, he elected to go on and on and on, to a victory he could not rise to greet, to a triumph he could not see.

Wonderful indeed is the soul of a man: stronger than the body, mightier than the flesh. Blindness and paralysis struck Walter Scott Lenox as he was about to reap the reward of artistic success, but at the nadir of financial resources. Obligations held him in a vise-like grip; debts hemmed him in on all sides. Should he give up now that his ware had been accepted, after the sacrifices of himself and his friends and the exhibition of confidence on the part of his backers?

Never! To pay back his debts, to free his factory of all financial obligations, to establish himself in independence, became an obsession equal in intensity to that which spurred him on to artistic endeavor. And then, as a result of the tragedy which overcame him physically, developed one of the most affecting relationships of which American industry has any record. Harry A. Brown, secretary of the company, now president, became the very *alter ego* of Walter Scott Lenox.

"Dominie" was the name by which the blind potter called his assistant, and well did Dominie serve his superior. No more intimate or more faithful stewardship has ever been assumed than that borne by Harry A. Brown from the moment fate visited Walter Scott Lenox with the terrible affliction with which he suffered to the day of his death. The mind of the stricken potter remained as brilliant, as resourceful, as active as before, but he saw through the eyes of his loyal associate. Together they directed the destinies of the growing business and developed production until the financial

breakers began to recede. Implicitly the blind genius trusted his lieutenant and completely and eagerly the young advisor justified that confidence. The task of management fell upon his shoulders, and no task was ever handled with more honor or credit or under sadder circumstances.

To him fell the responsibility of piloting the concern through the financial billows. And to him fell the profound joy of acquainting his superior on one eventful day with the fact that the last note at the bank had been paid, the factory cleared of all encumbrances and the entire property freed of debt. Those who have been a part of Lenox, Inc., for many years, remember the tears of joy that filled the sightless eyes of Walter Scott Lenox on that occasion. Upon their memories is vividly etched the dramatic scene that took place when, at his request, a miniature kiln was built and the notes and papers burned in his office to signalize the redemption of the factory from all financial obligations and the triumph of an ideal.

Nor will they ever forget the impressive talk made to them, in the very shadow of death as well as in the noonday glare of success, by the leader who had inspired in them the same zeal and energy and ambition which actuated his own ardent nature. Under the spell of his personal magnetism, they had all worked as one individual for the success of Lenox, Inc., and under his leadership their common object had been at last attained. The blinded potter was vindicated.

Until the day of his death, January 11, 1920, Walter Scott Lenox continued to visit his factory regularly, lovingly caressing the new products of "his boys," as they were turned out and endeavoring to supplement the loss of sight through the delicate nerves of his fingers. His boyhood dream had been realized. Lenox ware competed with the products of the world's best potteries. Lenox, Inc., was out of debt. And then one day he came no more.

But the idealism, the personality, the spirit of Walter Scott Lenox live on. They permeate the factory, inspire his former associates, guide their efforts and direct their steps. Before he died, the whole course of Lenox production had been changed by the discovery that superior table service could be made from Belleek

ware. Until that time, Lenox products were principally ornamental pieces and objects of art of various types in popular vogue. With the successful experimentation in dinner ware, a new era was begun and the entire factory devoted to the output of dinner ware. The first complete service was displayed by Tiffany and Company, who had strongly encouraged Walter Scott Lenox in his ideals and efforts. Today Lenox dinner service products are to be found in homes of culture and refinement throughout the land. Indeed, the first American-made dinner service to grace the White House is composed of 1,700 pieces of Lenox, while presidential sets have also been ordered from Cuba and Venezuela.

The driving genius of the Lenox organization was its head and founder, but with him have been associated for a score of years men who have helped make ceramic history in America. The work of Frank G. Holmes, designer, has been an important factor in the artistic development of Lenox ware. The symmetry and grace of Lenox shapes, as well as the effectiveness of the decoration, have become as famous as the ware itself. The execution of every detail connected with the decoration of Lenox china has practically from its inception been under the personal supervision of William H. Clayton. When a boy, Mr. Clayton was apprenticed to Walter Scott Lenox, and learned the art of china decoration under this great master.

Today, in a new pottery, one of the finest structures devoted to the manufacture of china, Lenox, Inc., continues under the same ideals as those held by its founder. No considerations of profit will ever cause the men now in charge, proteges each and every one of Lenox, the Master Potter of America, to sacrifice quality or compromise the high standards he erected. The blind potter died having accomplished two great achievements. He had effectually eliminated American prejudice against native china, and he had established the artistic prestige of American-made goods. Both in quality of composition and design, Lenox, Inc., ware rivals the really fine ceramic products of the world. It possesses a character, a tone, a charm of its own. This is the heritage handed down by the blind potter, and this is the heritage which those who assumed his

responsibilities value more than all else combined.

Flattering offers for the plant and business of Lenox, Inc., have been made, but they have always been rejected. They would have meant turning quality production into quantity production and a sacrifice of artistic standards, a contingency as unthinkable

today as when Walter Scott Lenox was alive.

The blind potter is dead. But here, in the great, new, modern factory which has arisen on the site of the historic structure in which Lenox china was born, his soul yet lives. It is an American shrine to art, to beauty, to faith—and to idealism.

A MEETING OF THE BOARD OF DIRECTORS AND OTHER A. F. A. NEWS

A MEETING of the Board of Directors of the American Federation of Arts was held at the Metropolitan Museum, New York, on the afternoon of November 11. Those in attendance were: Mr. Robert W. de Forest, Mrs. John W. Alexander, Mr. George G. Booth, Mr. Francis C. Jones, Mr. Otto H. Kahn, Mr. Henry W. Kent, Mr. Frederick P. Keppel, Miss Florence N. Levy, Mr. Arthur W. Page, Mrs. Gustav Radeke, Hon. Elihu Root, Mr. G. D. Seymour, Directors; Mr. E. H. Blashfield and Mr. Homer Saint-Gaudens, Vice-Presidents; Miss Leila Mechlin, Secretary, Mr. Cuthbert Lee, Associate Secretary, and Mr. Richard F. Bach, Extension Secretary.

At this meeting the following resolutions on the death of Mr. Charles L. Hutchinson and Mr. John W. Beatty were unanimously passed:

The death of Charles L. Hutchinson, which occurred in Chicago on October 7, was a serious loss not only to the American Federation of Arts but to the cause of art in this country. As the president of the Chicago Art Institute he had for many years done much to engender a love of art among the people of the great community in which he lived. In 1909 he took part in the organization of the American Federation of Arts, becoming and serving for three years as its first President. Retiring from this position in 1912 he became first Vice-President, in which capacity he continued to serve until his death.

Mr. Hutchinson attended all of the Federation's Conventions from 1909 till 1923, inclusive, and he presided at many of the notable sessions. His interest and his belief in the usefulness of our Federation were unflinching. He contributed of his means and of his time and thought to the support and continuance of the work. To him art had no boundaries, and within that field all, it was his belief, might find enjoyment. He was a strong advocate of the democracy of art—a fine citizen of our Republic—Therefore be it

Resolved, That we hereby spread upon the minutes of this meeting our appreciation of the life of Charles L. Hutchinson, his example and character, together with our deep sense of obligation and loss; and that the Secretary be directed to send a copy of this resolution to his bereaved family.

In the death of John W. Beatty the Officers and Board of Directors of the American Federation of Arts mourn the loss of a distinguished member, genial of disposition, kindly of manner, faithful and arduous in his duties as Director of the Department of Fine Arts of the Carnegie Institute of Pittsburgh from 1896 to 1922.

In the Carnegie Institute he created a Museum of Fine Arts of first rank in his land and generation, wherein modern painters received generous hospitality and high encouragement. He abundantly realized his complete ambition to so lay the foundations that this work would live after him. As an educator he developed a valuable method of art appreciation for children. As an artist he was a landscape painter and etcher of ability and taste. As a writer on art subjects he set before the public, as the result of the intelligent observations of many years, an individual theory of the function of the artist. As a member of the Board of Directors of the American Federation of Arts he stood ready at all times and upon all occasions to place his mature judgment and generous services at the disposal of the Society. Therefore be it

Resolved, That we, the Trustees of the American Federation of Arts, extend to his family and to the Carnegie Institute, which he served with such unflinching loyalty, the expression of our profound sympathy; and be it further

Resolved, That these resolutions be spread upon the minutes of the meeting of November 11, 1924, and that a copy thereof be sent to Mr. Beatty's family.

Mr. W. K. Bixby, President of the St. Louis City Art Museum, was unanimously elected first Vice-President to fill the place left vacant at the death of Mr. Hutchinson. Mr. Martin A. Ryerson and Mr. Homer Saint-Gaudens were nominated and unani-

mously elected to fill vacancies on the Board. Unfortunately Mr. Ryerson was unable to accept on account of the multiplicity of his present duties.

Mr. Frederic Allen Whiting was appointed chairman of a committee to arrange for the 1925 Convention which will be held in Cleveland, May 13 to 16, with power to select additional members. It was agreed that one session of this meeting should be devoted to Art Museum Extension.

The President was authorized to appoint two new important committees, one an advisory committee on War Memorials, to which matters requiring expert judgment might be referred, and which would assist in furthering the erection of memorials of an artistic and permanently meritorious character, replacing the large general committee appointed immediately after the war and generously serving until this time; the other a committee on Museum Extension, the purpose of which will be to promote and assist the establishment of art museums, and make it possible for the Federation to function even more effectively as a clearing house of information for art museums.

Mr. de Forest, Chairman of the special committee on Pictures for the Schools, reported informally the purpose of the committee to urge upon the attention of the chapters the desirability of cooperation in this particular, and the possibility of securing assistance in the matter of selection or purchase of prints through the Federation. This committee consists of Mr. de Forest, Chairman, Mrs. John W. Alexander, Mr. Huger Elliott, Mr. Henry W. Kent, Miss Florence N. Levy. In this connection the following motion was presented by Mr. George G. Booth and unanimously approved:

Resolved, That the American Federation of Arts send to all Boards of Education, constituting school authorities throughout the country, a notice of the recent action of the Chicago Board of Education to the effect that all school buildings to be erected in Chicago in the future provide for ample wall space to place a large picture at the front of every classroom; and that, in addition, in each school building there should be a room equipped for the hanging of pictures, as in a gallery, with proper spacing, lighting, etc.; and that with the notification it be suggested that this example be followed, and that in the erection of new school buildings care should be taken not only to introduce pictures, but to make the rooms as artistically attractive as possible, in order that

the children might have the inspiration of tasteful environment. Also that the American Federation of Arts offer such assistance in the way of suggestion with regard to suitable pictures, etc., as might be within its province and power.

Reports were received from the Secretary, covering the activities during the past six months, and from the special Committee on Finance. L. M.

FEDERATION SERVES CONNECTICUT SCHOOLS

An opportunity has come to the Federation to render a real service in the education of the children of Connecticut in art. The Supervisor of Art Education at Hartford is introducing the whole matter of art education in the communities of Connecticut, and he felt that a great deal of interest could be aroused in the subject of schoolroom decoration through the showing of one of the Federation's Travelling Collections of "Prints for the Schoolroom."

The plan as arranged is to put this exhibition at the disposal of the supervisor for a period of six months, and he in turn will arrange to send it to every city and town of Connecticut asking for it. The exhibition is starting at once through the four normal schools and later will go to about a dozen training schools located at Willimantic, Danbury, New Britain and New Haven. The Commissioner of Education is also much interested in the Print Exhibit, and plans are being made to also send one of the Federation's illustrated lectures for use in Connecticut schools. A most interesting "course in art appreciation" for secondary schools is soon to be issued to the teachers of Connecticut, and the feeling is that, by making available for them lantern slides and pictures, the cause of art education will be furthered in a most practical way.

The following letter from the Arsenal School at Hartford, Conn., will give an idea of the real value of this exhibition of "Prints for the Schoolroom." The interest in these pictures resulted in an order for over 40 prints.

November 14, 1924.

To the Secretary,

The American Federation of Arts.

Now that our exhibition is over I want to tell you about it.

In the first place the principal and teachers, who have been in the school a longer time than I, unite in saying it was the most successful picture

exhibit ever held in Hartford. It seems that twenty-two years ago a picture exhibit was held and was not at all successful, and that is why it has been so hard for me to have anything of that kind. I have been here ten years, and every year I have tried so hard to "push it" and get some kind of an exhibit here where we could bring to the children and teachers and friends actual copies of worth-while prints. Having charge of the drawing in the Junior High Building and not even having a single bit of sculpture or picture in my art room, I determined this year (as I did last year) to try to get enough money to pay for an exhibition. So I gave a play and made \$78, which was more than enough.

We had the exhibitions placed in the lower corridors of our Junior High Building, made cards at your suggestion, advertised it in the papers, invited the art teachers, Board of Education and many other people to come in. They certainly did come from 9 till 4.30, and several people took your address and you will probably hear from them. All the classes in the schools (we have 67 teachers) were taken over to the exhibit and told about the pictures. I took my own drawing classes, and even in my leisure time I would find children studying the pictures. Mr. Bradstreet, the head of the Americanization Department, and the Board of Education were very enthusiastic about them.

We have selected quite a few, and Mr. Strong, the principal, will forward the order to you.

It has been so very inspirational for me because everyone has cooperated, even the janitors helped and were so willing.

I think your selection is splendid, and I am looking forward later to an exhibition perhaps with my friend Miss Eddy, who is the children's librarian here.

May I take this opportunity to thank you for your hearty cooperation with me, and I feel you should share in the success, too. We are in a foreign section of the city, but in spite of that we have had many, many visitors, coming in during all the time, so I cannot tell you just how many. Thanking you again,

Sincerely,

MARGARET C. KENEFICK.

The sales made from the print exhibits are most encouraging as they show an increasing appreciation of these reproductions of famous pictures. A collection similar to the framed "Prints for the School-room" is one of unframed reproductions suitable for the home. This exhibit was sent out to South Dakota, where it was shown at Brookings at the State College. An order came for more than 30 prints, when the exhibition had only been open for a week. These prints are obtainable at most reasonable prices.

Another Travelling Exhibit which proved successful from the point of sales was the collection lent by the Brooklyn Society of

Etchers. This was shown during the late summer and fall at Concord, Mass., and resulted in 15 orders. From our collection lent by the Print Makers Society of California which was shown at Grand Rapids during October, sales were made of prints by Bertha Jaques, Roi Partridge and May Gearhart.

The first exhibition to be shown in the new art gallery of the Spokane Public Museum was a collection of contemporary American paintings assembled by the American Federation of Arts, which attracted over four thousand visitors during the fortnight when it was on view. This museum is maintained by the Eastern Washington Historical Society. Under the direction of an art committee formed last spring a room on the second floor has recently been converted into an attractive gallery for the exhibition of paintings and other works of art.

H. H. C.

CHAPTER MEMBERS ELIGIBLE FOR INDIVIDUAL MEMBERSHIP

The 360 Chapters of the Federation were recently notified that the formality that prospective members be proposed by a member is not applicable to them, and that a member of a Chapter of the Federation may apply directly for individual membership in the Federation and is invited to do so.

Chapters were asked to send the list of names and addresses of their members to headquarters to be kept on file in order to confirm the membership of any who might apply.

It is also the desire of the Federation to extend a direct personal invitation to each member of every Chapter. As, however, there are several hundred thousand of these, it will not be possible to complete this effort this year, and in the case of certain Chapters, it may not be possible to extend invitations at all on account of pressure of other work.

It is therefore advisable that members of Chapters apply directly for membership in the Federation. The privileges are described on another page.

We take this opportunity of thanking the officers of Chapters for the promptness with which they have sent in their lists.

C. L.



THE DIVINITY OF TOIL •

VERSE AND DRAWINGS
BY THORNTON OAKLEY



TOILER, toiler of the mine,
Braving Pluto's inmost shrine,
Delving dark in depths of earth
As some god of mystic birth,
Wresting from deep-hidden pyres
Food for man's insatiate fires,
Toiler, toiler, dost thou see
In thy toil Divinity? ♦ ♦



TOILER, toiler of the mill,
Molding matter to thy will,
Rearing towers crowned with
Bessemers of Titan frame, (flame,
By thy fierce, all-potent fires
Forging man's proud, cloud-flung
Toiler, toiler, dost thou see (spires,
In thy toil Divinity? ♦ ♦



TOILER, toiler of the rail,
Piercing crag and spanning vale,
With thy engines' headlong roar
Girdling nations shore to shore,
Binding close in mesh of steel
Man with man for common weal,
Toiler, toiler, dost thou see
In thy toil Divinity? ♦ ♦



TOILER, toiler of the sea,
Cleaving black immensity,
With thy hulls, majestic, vast,
Scorning wave and typhoon's blast,
Bearing north, south, east and west
Man upon his ceaseless quest,
Toiler, toiler, dost thou see
In thy toil Divinity? ♦ ♦



THOU that through the
♦ ♦ ♦ years' swift flight,
Led by soaring visions' light,
Conquering earth, sky and main,
Buildest toil's enduring fane,
Ever lifting man's desire
To the pure, celestial fire,
Thou, O toiler, thou shalt see
In thy toil Divinity. ♦ ♦



ENTRANCE, GUILD OF ARTS AND CRAFTS, PHILADELPHIA

A GUILD OF ARTS AND CRAFTS

ONE OF the interesting spots of Philadelphia is the Shop of the Guild of Arts and Crafts in the building of the Art Alliance on Rittenhouse Square. The Alliance occupies a group of brownstone mansions facing the only one of the five squares planned by William Penn which still retains some of the charm of a residential centre; the others have long since lost that distinction.

In the basement of these former residences the shop of the Guild has been placed. Broad and low show-windows face the street, each an arresting bit of composition; low hedges, vivid orange-colored pots and cement benches prepare one for the quality to be found within. Four shallow steps lead down from the sidewalk level into the shop. Along one side of the room broad brick arches open into the spaces once given up to the mere storage of coal; through one of these the visitor enters. The brick walks

have been whitewashed; over the entrance vestibule a shallow vault of (apparently) pure gold gives a glowing note of color, echoed by mosaics, tiles, hangings and a wealth of hand-made objects.

Entering the shop one finds a long, low room with alcoves (the former coal bins) along one side; each alcove a picture in itself with its display of articles rich in color. In one a fireplace, framed by some of Mr. Mercer's mellow tile-work, gives a particular note of interest. At the rear two high-placed windows, which formerly threw a dim light upon the activities of the furnace man, have been transformed by having the frames painted peacock blue and the panes of glass covered with varnished Japanese gold paper, which paper reflects the lights of the shop with an effect unexpected and quite charming. Between them is a panel, again of Mr. Mercer's tiles, and



"A FIREPLACE, FRAMED BY SOME OF MR. MERCER'S MELLOW TILE-WORK, GIVES A PARTICULAR NOTE OF INTEREST"



"UPON THE BRICK FLOOR LARGE DRUGGETS ARE LAID, GIVING WARMTH WITHOUT DETRACTING FROM THE UNPRETENTIOUS ASPECT OF THE PLACE"

the group forms a distinctive and colorful note echoing the rich effect of the vestibule. Upon the brick floor large druggets are laid, giving warmth without detracting from the unpretentious aspect of the place.

Throughout a note of distinction is felt—the place is at once colorful and simple; while still obviously a basement, the shop has beauty and that indefinable thing which we call “atmosphere.” Show-cases there are—one cannot have jewelry scattered about upon tables—but they are few and unobtrusive; huge jars, hand-wrought furniture and a bewildering variety of objects, fine in form and color, are the elements of the composition. The imaginative reader must not suppose that the place glows like the treasure-cave of Aladdin; it does not. It is merely a basement, adapted with taste to its new uses; but those who enter it never fail to feel its quality.

Quantity production is, of necessity, the order of our day. Though the road be long and, as yet, most often dreary, quality is here and there being given to the objects produced in quantity. Nevertheless one welcomes the individuality of the hand-made object. “Hand-made” is, as we all know, *not* synonymous with “excellent” or “beautiful,” yet when subjected, as here, to the ordeal of a jury with high ideals both in craftsmanship and design, the handmade object which “gets by” has the personal element which the discerning wish in the objects which they see or handle day by day.

Therefore Philadelphia is to be congratulated upon the possession of a shop where producer and consumer may, as it were, meet upon friendly terms; where the individual with taste may procure objects in which individuality is fittingly expressed.

H. E.

THE NEW LUSTRE WARE MADE BY ANNE TAYLOR BROWN

BY FRANCES LIVINGSTON SUTHERLAND

EVERYBODY loves a piece of old lustre, now grown so rare. From a long line of noble ancestors it has sprung. Anne Taylor Brown of Oak Park loved it, too, so well that she slaved and studied long before she finally triumphed in producing a new lustre of the first rank. Happily her sense of line and proportion is as keen as her love of color, so that her work in china and glass makes an irresistible appeal to both potter and layman.

This successful lustre ware evolved from an humble beginning, from the amateur attempt of a frail girl in china painting, naturalistic, semi-naturalistic, conventional. Her interest or effort in this line unquestionably had its rise in an inherent fondness for color which was early manifested in “pretty dishes” for her “play house” in Owensboro, Kentucky, where she was born and reared.

She had an aunt who wrote poetry of no mean order, a cousin who achieved some distinction as a painter, and a father who was a quarter of a century ahead of his time in his practice of dentistry. From Dr. John H. Taylor she doubtless acquired her appreciation of good craftsmanship and mechanical

detail. Her mother, Mary Elizabeth Stone, of distinguished lineage from the “blue grass” region, died before her daughter was grown, but her understanding father encouraged her to study drawing and design “as taught” in the private school and college in her native town.

It was he who impressed upon her the necessity of doing whatever she undertook just a little better than anyone else. With this thought indelibly impressed upon her, she established the high standard which has placed her in the first rank of decorative artists of America.

Her husband, a well-known musician of Chicago, also contributed to her success by his keen appreciation of her talent. Very soon after bringing her to Chicago as his bride, he took her to visit the Art Institute and urged her to enroll as a private pupil there, which she did. Later she completed a course in design and has remained in close association with the Institute both as student and exhibitor.

The Prang Company selected for reproduction in their pamphlet on batik one of



FROM LEFT TO RIGHT, ABOVE: BELLEEK PITCHER WITH ENAMEL DECORATION, BELLEEK WITH ENAMEL DECORATION, AND POTTERY, ENAMEL DECORATION. BELOW: BELLEEK BOWL IN ENAMEL DECORATION, ENAMEL DECORATION OVER LUSTRE IN SMALL BOWL, SATSUMA VASE WITH ENAMEL DECORATION, GOLD AND LUSTRE INKSTAND AND COLORADO POTTERY BAKING WARE. THE WORK OF ANNE TAYLOR BROWN



THREE PIECES OF ENGLISH POTTERY, ENAMEL DECORATION. BELOW ARE SHOWN A FRENCH PORCELAIN DISH WITH HANDLES, DONE IN A FLAT COLOR AND GOLD, A BELLEEK BOWL IN ENAMEL, A SATSUMA BOX IN ENAMEL AND GOLD, A GOLD LUSTRE BOX WHICH RECEIVED A PRIZE AND SOME ENAMELED BOWLS OF BAKING POTTERY. THE WORK OF ANNE TAYLOR BROWN



CASE OF LUSTRE PORCELAIN AND LUSTRE GLASS, BY ANNE TAYLOR BROWN, SHOWN AT THE APPLIED ARTS EXHIBITION, ART INSTITUTE OF CHICAGO

her bags in this popular medium, which had been displayed at the Students' Exhibit. From the Art Institute where she has annually shown her work, she has received honorable mention for a design of a hard glaze porcelain dinner set in gold and green, the green being flat color; and a prize for "the most artistic use of gold" and lustre on porcelain. From the Artists' Guild she twice received a cash prize for her lustre porcelain and lustre glass shown in the Annual Competitive Exhibition. From other exhibits, also, she has secured prizes for the lustre ware which has sent its radiance across the continent, for she has displayed at The Art Alliance in New York, at the Guild of Allied Arts in Buffalo, and in many other art loving centers: Detroit, Chicago, Charleston, Illinois, Owensboro, Kentucky, Omaha, Denver and San Francisco.

It seems fitting that the dense woods of ancient oaks at the border line of Oak Park was selected for her home and workshop, for as well as an ardent sportswoman she is a lover of nature in all its forms. There in her charming cottage, flooded with bird-song and forest fragrance, she develops her dreams.

Mrs. Brown has made many discoveries in her work with ceramics, among them that

lustre on Belleek develops a velvety quality in the finish which cannot be obtained on any other china. She worked out the glass problem herself by applying the same principles as were used with china. A variety of shades suggesting moonlight on the water or the last hues of a sunset or, perchance, larkspurs in the garden, transport the visitor in Mrs. Brown's home to the land of fairies. On tables, advantageously placed about the rooms, she displays a tempting assortment of lustre porcelain and glass as well as pottery and porcelain decorated with enamel in interesting designs.

Mrs. Brown uses a high grade glass which has proved satisfactory in firing and puts on the lustre with a brush instead of with a spray, as is done by commercial workers, often firing it several times to produce her unusual depth of color and iridescence. Since glass requires a lighter firing than porcelain it must be carefully watched to avoid melting, while at the same time the temperature must be brought high enough to develop beauty of color.

Instead of using a cone to judge when the firing is completed, she decides by the light shown through the isinglass in the kiln; or, to use her own expression "she fires by her eye" rather than by the clock. This

meticulous work she does at night, since she can estimate the result better at that time. It might easily look less bright than in the daytime, so that the tendency would be to overfire.

To keep up her standards she finds it necessary to do all of her own work and, like other successful creative artists, she keeps regular hours—hers being from ten to one while the light is best for brush work, leaving the kiln for the evening.

Mrs. Brown is not one of those artists who live to themselves alone. She was president of the Chicago Ceramic Associa-

tion for two years, chairman of art at the Nineteenth Century Woman's Club of Oak Park for the same length of time, and is now second vice-president of the Technic Arts League of Chicago.

Besides her contribution in reviving lustre, her water-colors and batik, with their mastery in drawing and design, as well as her clever use of color, richly deserve our thanks and appreciation. When, further, she selects stoppers for her scent bottles which fit and decorates cream pitchers that pour rather than drip, the discriminating purchaser pauses at least to call her blessed.

CORRESPONDENCE

BEAUTY OR COMFORT

PORTO, PORTUGAL.

TO THE EDITOR:

The American Magazine of Art.

In subscribing heartily to the intention of the editorial, "Modernism in Industrial Art," in the October number, I wish nevertheless to make some mild reservations. Someone else—Professor Richards, perhaps—may make amendments to my amendments: The result will seem, I am sure, more like discussion preceding agreement, than controversy.

The principal aim of this Exposition in Paris will be, without doubt, to capture the trade of the world in this field! When we read speeches in favor of the great appropriations for world exhibitions, our own included, we find intentions of this sort rather the rule than the exception. It is time that this desire of the projected Exposition is unpleasantly stressed by the exclusion of Germany. A majority of French art critics have at one time or other accused modernist art of being of Teutonic origin. In the decorative application of modernist theories (the theories themselves, sometimes German and sometimes of French invention) Germany has frequently been a precursor. It does not seem for sentimental reasons only that the customary, and very logical, ethics of art as well as of fair play have not been observed in this matter. And—in passing—it may be safely surmised that Japan was urgently pressed to accept our place. This is customary mercantilism; but, it seems to me, rather mediocre diplomacy.

However, that there will not be much that is very beautiful in this exposition, I cannot agree at all. Also, our reactions to the new and fresh are curiously like our response to beauty. The reverse is equally true. For example: the beauty value of Whistler's portrait of his mother is certainly injured by its being so exploited in reproductions.

As I have said before, the architecture of the exposition will follow the same direction as most of the modern Paris store-fronts. Some of these

I think quite pleasing. They seem to be well constructed—the modernist architects insist upon this—and they manage often to be fanciful in spite of simple planes and severity of design. They are an absurdity, frequently, in the florid stonework of the average Paris facade; but I find it is entirely a question of mood with me whether my spirit is upset by the abruptness of the storefront, or my digestion, by the wedding-cake profusion of the facade.

I am very fond of our Colonial style. Is it really more than a question of chronology, however, that we can imagine General Washington with a more tasteful background than General Grant, both styles being principally imported? "Shall we lead or shall we be led?" Lead, by all means! But if we want to lead (our ambition is only to lead ourselves; not the world, I take it), we must combat the new we do not like, with a superior newness of our own. Take the matter of chairs: I don't find Colonial chairs comfortable to sit in, and I agree with modernist designers that a chair should be a "machine for promoting rest in a sitting position." The "barrel" chairs are not really modern. Some are rather comfortable and you can, at least, put your weight against what back there is, without your hostess, or your wife, looking a bit anxious. Some of the modernist chairs may not seem pretty, but in them—in some of them—you can quite forget about modern art, so soothing are they. And for this virtue I pardon all their faults.

ORVILLE PEETS.

The Societe des Architectes Diplomes has awarded its Grande Medaille to John D. Rockefeller, Jr., in recognition of his gift for the restoration of Rheims, Fontainebleau and Versailles. The medal was presented to Mr. Rockefeller on November 19 by the officers of the American group representing the Society in this country, Chester Aldrich, President of the Group, Harvey W. Corbett and Edwin H. Denby.

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THE ADVANCING TIDE OF AMERICAN ART

At a meeting held on November 11 at the Brooklyn Chamber of Commerce on behalf of the establishment of the Brooklyn Little Theatre, Mr. Otto H. Kahn spoke encouragingly of the advancing tide of American art. He gave first his own impressions on returning from an annual pilgrimage to Europe, an impression of power, of speed, of immensity and intensity, and at the same time of the amazing growth and vitality of the art life of America, particularly as witnessed in New York. To Mr. Kahn this growth and vitality is most strikingly evidenced in architecture, music and the drama, and doubtless he is right, but in referring to these he took occasion to again emphasize the value of art to the people, and its particular significance today in our American life. From an abstract of his address we clip the following, because of its wide significance and convincing force:

"Art is democracy in its very essence,

knowing nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to great wealth. It is the best recreation in the true and literal meaning of the word. It has power to *re-create* tissues of the soul and brain, sometimes indeed the very zest for life.

"Art means far more to the people than is generally realized by those who are but superficially acquainted with the lives of the broad masses. It is of immense social value. It is a strong force for civic improvement. It is a serious and important cultural element for the community and of far-reaching influence. It has a weighty purpose and a great mission. It is one of the most potent factors to form and guide the thoughts and sentiments of the people, to make their lives fuller, richer and more contented. It is a much-needed outlet for emotions which, if not given the right kind of a channel, are apt to express themselves harmfully, if not destructively. In that sense, it is a valuable antidote to Bolshevism and kindred creeds."

Mr. Kahn emphasized that while for hospitals, churches, universities, libraries, etc., far more was being done in this country by private generosity than anywhere else in the world, relatively little consideration had as yet been given by the liberality of successful men to the vastly important and fertile field of art. He trusted that as the social value and beneficial potentialities of art became more widely understood, more and more of well-to-do and public-spirited men and women would come to help along such movements as had for their purpose to advance art and art standards, to procure more and better opportunities in that field both to the public and to American talent, and to make the joys and inspirations of art more widely accessible to the people.

Here are three excellent lines of thought—one, not new, perhaps, but only now coming to be realized—the recreational value of art; one voiced by Senator Root some years ago when he counselled a group of people never to take anything away from the masses without giving them something better in its place, that better thing which he had in mind at the time being art; the third, one which comparatively few have yet comprehended, which is that spiritual needs are

quite as real and quite as important to the welfare of a people, in fact more so, than physical needs; that to live is as nothing compared with living well, and by well we mean fully.

A CASE IN POINT

Apropos of what Mr. Kahn has said of the recreational power of art is a letter from a prominent business man of Chicago to an artist friend. Through the courtesy of the Art Institute of Chicago this letter has come to our notice, and is published herewith. It is easy to generalize; it is not always so easy to give actual instances.

I am glad of an opportunity to write you again because of the interest I have taken in pictures since the time that you brought several of Mr. Wendt's back to Chicago with you some two or three years ago. I was present in your office when you were discussing those pictures with Mr. S., who had called to see them, and I became very much interested in the conversation. I had a kind of hazy notion that, if you gentlemen got as much pleasure out of pictures as your conversation indicated, I was overlooking something in life. So the next time I went to the Art Institute I took a *good* look, and I did the same thing at the Club, and repeated it, and the more I looked the more I saw or thought I saw in the pictures. Then I picked up a book we had by Van Dyke entitled "How to Judge a Picture," and read it, and since then I have read four other of his books and one by Birge Harrison and am a regular glutton on the subject.

But the thing that has astonished me during the short time I have been studying the subject is the revelation of the beautiful things I have been missing in life, not in pictures, but in *nature*. When I look out now I see the deep blue of the sky and the lighter blue near the horizon and the beautiful blending of the two. When I took at a tree I see lights and shades and shadows. I see shimmering effects on the water and on the landscape and things in the sky that I never knew were there. And this applies to the night as well as to the day. Even a row of old willow stumps, that I wouldn't so much as glance at before, are beautiful, because they are rugged and strong, perfection of their kind, and because it would take a ton of dynamite to blow out their everlasting roots. When I look at a man I see the lights and shades of his face, or hand, that I never saw before. Actually never saw them before, and I have been looking at people for forty-six years.

I assume, therefore, that the greatest thing in art is not pictures; they are secondary, but it is the sleeping thing that they awaken in people, that causes them to get "hep" to themselves and get out and enjoy nature. And how free and easy and inexpensive a pleasure it is, just looking, if people will only learn from the artists and from their pictures how to do it. For instance, on my previous visits to California I thought I enjoyed

the scenery, the desert, the mountains, etc., but now I know that on my previous visits I didn't see anything compared with what I will see after studying your pictures and others.

NOTES

A MILLION DOLLAR LOAN FOR AN ART MUSEUM	A loan of a million dollars for the erection of the new Baltimore Museum of Art was authorized by an enabling act passed by the Maryland Legislature at
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its 1924 winter session. It was placed upon the ballot this fall by the Baltimore City Council and was voted upon and passed as a direct appropriation.

The passage of the loan came as the culmination of a campaign conducted by the board of the present Baltimore Museum of Art, the first steps having been taken about a year ago, when it became apparent that this institution, despite its brief career, was badly in need of room for expansion. The building it has occupied since its opening during the winter of 1923, the Garrett Mansion at Monument and Cathedral Streets, has been made to fulfill its purpose well, but it is merely temporary. The exhibitions that have been held there have attracted large crowds—the recent Chinese Exhibit, for example, was attended by nearly 6,000 in a month—and many gifts and loans have been made. Only a very few of the acquisitions, however, can be shown, owing to limited space.

The recent campaign in the interest of the million dollar loan necessitated a vast amount of painstaking work. Such a matter had never before been brought to the people of Baltimore for a decision, and in some quarters not a little doubt was expressed as to the outcome. There was opposition on the ground of increased taxation and for other reasons, but the movement had been given strong impetus, and at no time was the loan in real jeopardy after the full force of the organization backing it made itself felt. The result of the counting of the ballots disclosed the fact that 52,153 persons had voted for it and that 36,939 had voted against it.

Much of the credit for the success of the campaign may be awarded to Miss Florence N. Levy, Director of the Baltimore Museum

of Art. Her experience in the museum field, her ability in organization and her capacity for concentrated effort have told to splendid effect from the first.

The project, in a very much broader sense than might have been expected, was in reality a community affair. Not only was the mayor of the city much interested, but cooperation and support were received from such organizations as the Baltimore Federation of Labor, headed by Henry F. Broening; the Maryland Institute, under the direction of Alon Bement; and the Public School Association, whose part in the campaign was ably handled by Mrs. William Bauernschmidt, the secretary. All of this aid, in addition to that of other influential groups and individuals, combined to bring the necessary influence to bear.

The question of the site of the new building and its administration are being given most careful consideration, and numerous conferences are being held to determine the final details. Care is also being taken to avoid the haste which sometimes produces mistakes of lasting detriment. The idea is to obtain a location that shall be easily accessible and that at the same time shall provide for the addition, when the need arises, of wings to the initial unit. It has been announced that \$500,000 of the Loan Fund will be made available in the 1925 municipal budget.

FOREIGN
LECTURERS
ON ART

Mention was made in the latest number of the AMERICAN MAGAZINE OF ART of a plan to secure foreign lecturers for American

museums. The further development of the plan has been excellently set forth in a recent number of *Museum News* from which we clip the following:

"A plan of great importance to American museums has just been set afoot. The Institute of International Education, which is already actively engaged in the task of securing for American universities foreign lecturers of distinction in every field except that of the fine and applied arts, is now preparing—through cooperation with a group of interested agencies—to cover also the field of art and archaeology and to make its services available to museums throughout the country.

"The project is in its initial stages. A meeting of the cooperating agencies has been held at which there were present representatives of The Institute of International Education, The Archaeological Institute of America, The American Association of Museums, The Association of Art Museum Directors and the American Federation of Arts, together with the Director and the Secretary of The Metropolitan Museum of Art.

"Under this cooperative arrangement the Institute will communicate with the museums of the country and ascertain their wishes in regard to lecturers. Following this, it will make known to all museums any arrangements that are to be effected as well as any proposed arrangements, and in this way it will develop opportunities for a number of museums to take advantage of the visits of distinguished foreigners. In other words, the Institute will serve as a clearing house or bureau of arrangements in the matter and will make known well in advance the coming of specialists from abroad and will extend the possible service of such lecturers through the museum field as a whole.

"It is intended that the cooperating agencies shall create a central bureau for the distribution of information and the transaction of business incident to an extended program, which bureau shall maintain lists of lecturers and their subjects, a calendar of their American engagements, their routes, data as to speakers' official titles, etc., also exact information as to fees and attendant expenses."

Those desirous of securing such lecturers for next season would do well to communicate this fact at once to any of the cooperating agencies, among which is the American Federation of Arts.

An Artists' Breakfast was held in Washington under the auspices of the Art and Archaeology League, the Art Promoters' Club, a student organization of George Washington University, at Rauscher's on November 15. Dr. Mitchell Carroll presided. The speeches took the form of a symposium on "How Washington May Become an Art Center." The principal speaker was the French

Ambassador. Mr. Jusserand spoke first of much that was being done in Washington that was contrary to the plan of L'Enfant and destructive to the beauty to which the city was heir—hills cut down, little rivulets choked to death, woods destroyed by the march of thoughtless progress—the realty companies' work. He called to attention the fact that no great monument has yet been erected in this city to the Navy, although L'Enfant placed a site for such on his plan at a time when our young country had no navy. He spoke feelingly of certain beautiful buildings, and he urged strongly the upbuilding of public sentiment in matters pertaining to art. Most striking, perhaps, was his reference to his own childhood when, as a little boy at school, he was taught to reverence the works of the masters to such an extent that when he knew he was to see a painting by the great Raphael his heart beat a tattoo. Among the other speakers were President Lewis, of George Washington University; Charles Moore, Chairman of the Commission of Fine Arts; William H. Holmes, Director of the National Gallery of Art; and Leila Mechlin, representing the American Federation of Arts.

PHILLIPS
MEMORIAL
GALLERY

The Phillips Memorial Gallery in Washington has lately acquired two new paintings by Pierre Auguste Renoir from the collection

of Josef Stransky, former director of the Philharmonic Orchestra. They are "Le Jardin," painted in 1878, an opulent flower garden quivering in hot sunlight with a background of dark woods painted with considerable impasto in the artist's earlier manner, and "La Femme au Parasol," painted in 1879, representing a young woman in white dress seated in the grass on a sunny hillside under a pink parasol, a little child playing nearby. Both pictures illustrate this artist's genius for expressing the intense sensation of a vivid moment when vibrating light gives an almost organic life to color. These two paintings supplement the world famous "Dejeuner des Canotiers" acquired last year from the Durand Ruel private collection, almost completing the proposed Renoir exhibition unit. Mr. Phillips proposes to acquire, when the occasion presents itself, an example of Renoir's later art when

his style changed from impressionism to a more or less abstract decorative style.

The opening exhibition at the Phillips Memorial Gallery for the current season is another of those comprehensive and suggestive arrangements of old and new paintings in which Mr. Phillips demonstrates that good pictures of all times and in all manners may hang well together if they are hung according to affinities of tone and temperament. An interesting schedule of exhibitions is planned to follow. Meanwhile the Gallery located at 1602 21st Street is open, as it was last year, on Tuesday, Saturday and Sunday afternoons from two to six and at other times by appointment.

Thirty paintings by American artists were lent in November by the Phillips Memorial Gallery to the Baltimore Museum of Art.

MORE ABOUT
THE STAGE
SETTING
FOR THE
PHILADELPHIA
ORCHESTRA

Since the little notice of the stage setting for the Philadelphia Orchestra which appeared in the December number went to our printer we have received a photograph of a portion of this setting which is reproduced

herewith, a letter from Mr. Huger Elliott, and the Bulletin of the Pennsylvania Museum giving a fuller and more complete description of it, to all of which we are giving space in this issue.

Mr. Elliott says in his letter: "The photograph shows one side of the stage, the back and the other side being of the same general type. This photograph was taken from my one-and-a-half-inch scale painting, which was the model used for the painting of the setting itself. The side pieces are 44 feet long, 34 feet high at the front end; the back section is 32 by 28 feet. The whole was painted in twenty-one days, a large number of students with the constant supervision of five instructors working on it day and night. (This rush was necessitated by the fact that our school did not open until September 17 and the first Orchestra performance was on October 10—I had prepared the studies during the summer.) The whole thing was a gift to the Orchestra (they paying for materials, of course), this being an attempt to get the arts together in this city."

In the Bulletin we read: "What is certainly the most beautiful decoration in any



ONE SIDE OF THE STAGE SETTING FOR THE PHILADELPHIA ORCHESTRA DESIGNED BY HUGER ELLIOTT

theatre or opera house in Philadelphia, and what must be also one of the loveliest in this country, has just been completed in the Academy of Music for the Philadelphia Orchestra by the faculty and students of the Pennsylvania Museum and School of Industrial Art. This is not an exaggerated praise; even words can convince one of its delightful charm.

"The decorative scheme is like that of a mille-fleurs tapestry. A great forest spreads out before one, bright, dazzling, mystifying, as if half lost in the early morning mist, although it seems to be flooded in sunlight. It is a sort of fairy wood. At first one sees nothing but a brilliant tangle of tree trunks, branches, vines and leaves, and then one notices that the foliage takes countless shapes; one imagines he can detect wisteria leaves and flowers, ivy, palm leaves, violets, stars of Bethlehem; but one soon gives it up and stops his botanizing, as these are all conventional forms. Then one discovers

rare birds and animals in the branches—here a heron, there a parrot, a peacock or a bird of paradise; also, half hidden like everything else, are monkeys and squirrels. Below, breaking through the tangle of undergrowth, are stags and other animals of the wood, even rabbits and toads.

"But no single form stands out conspicuously. Everything is kept flat and in its place as an orchestral setting. While every bright color has been used, they have all been brought into harmony by a background of yellow-rose, and by outlines of violet about each individual form. The result is a vibration of form and color—music translated into the language of painting.

"The method by which this important work has been done seems to us to deserve commendation. When the writer went down to the Academy to see the work in progress, he was amazed to find such a number of students at work. Mr. Elliott, who designed it, was there with his studies;

Mr. Copeland, who superintended the decoration, also worked on the actual canvas. Miss Meehan was preparing the colors, interpreting the colors of the studies in terms of powdered pigment, glue and water. Mr. McLellan was superintending the drawing, and working upon it as well. Mr. Warwick was busy painting herons; while students, working in relays of half a dozen, were going back and forth with pots of color, every possible shade being ready at hand.

"The great screen hung in mid-air before a gallery on which the workers stood. First one student went along, with sketch in hand, dabbing the various leaves or flowers with spots of the right color; then other students followed him, using the spot as a guide, filling up the form. In this systematic way the three great canvases were completed in three weeks.

"The stage setting is a gift to the Orchestra from Mr. Elliott and the school. One can hardly imagine a setting for music more conducive to the musical mood, more stimulating to the imagination and appropriately restful."

The Art-in-Trades Club of
ART IN TRADES New York, an organization of business men engaged in the various trades wherein art is a factor, held its Third Annual Exhibition at the Waldorf-Astoria during the latter part of October and the early part of November. This exhibition consisted of a series of twenty-two rooms furnished by dealers in furniture, fabrics, trimmings, fixtures, floor coverings, etc., etc., cooperating or collaborating admirably. There was a Spanish-Italian entresol, a Colonial breakfast room, a man's den, an Elizabethan living room, an English XVIII Century Library, an American Colonial Apartment (bedroom, dining-room, etc.), a Georgian panelled reception room, and a studio for tapestry designing.

Some of our modernist friends saw in this exhibition a tendency to merely reecho the past, but to us it seemed a most commendable effort to set before the people standards of good taste, not as a museum would do it but rather as those of the people, and among the people producing and using. From such an exhibition as this one might

pick and choose, and it is in the picking and choosing that taste is formed. Here was to our mind a real opportunity for the public and a remarkable example of high standards and cooperative effort to increase those standards on the part of manufacturers and dealers.

OUTDOOR
ADVERTISING The National Committee for Restriction of Outdoor Advertising has recently issued its annual report,

giving an interesting account of the results of its first year's work. This committee was formed in November, 1923, with the purpose of preserving the natural beauty of the country through the restriction of sign-board advertising. During the past year it has conducted an active campaign against such advertising by means of letters of protest to national advertisers from committees, clubs and individuals all over the country. The general attitude of the public toward this matter has been effectively demonstrated by the spontaneous response which the movement has called forth generally. More than fifty organizations, twelve of which are of a national character, are now cooperating in the work. Committees in fourteen states are actively at work on the Protest-by-Letter Campaign, in addition to which favorable publicity has been given by many of the leading newspapers and magazines of the country. Most encouraging is the response with which the movement has met from the advertisers. Already twenty have endorsed the stand taken by the National Committee and have agreed, so far as possible, to restrict their outdoor advertising to commercial locations where it will not injure scenic or civic beauty, due allowance to be made for present contracts not yet expired. These organizations are the Fisk Tire Company, Kelly-Springfield Tire Company, B. F. Goodrich Rubber Company, Hood Rubber Company, Ajax Rubber Company, Kirkman and Son (soap manufacturers), Pillsbury Flour Mills Company, Washburn Crosby Company (Gold Medal Flour), Mountain City Mill Company (Orient Flour), Champion Spark Plug Company, Ward Baking Company, Dodge Brothers, Fleischmann Company, Indian Refining Company, Gulf Refining Company, Sun Oil Company, Standard Oil Companies

of California, New York, and New Jersey, and Cluett, Peabody and Company, Inc. Many other advertisers, not on this list, have expressed their general agreement with the principle of restriction.

The report is concluded with an urgent appeal to the people generally to lend their influence in bringing to the advertisers a realization of public sentiment on this subject.

SCHOOL
OF THE ART
INSTITUTE
OF CHICAGO

The newly formed Department of Dramatic Arts of the School of the Chicago Art Institute will be opened in January with Thomas Wood Stevens, head. For some weeks however, Mr. Stevens has been conducting a course of study in Scene Design. He was an instructor at the Art Institute a decade ago, but since then had been on the faculty of the Carnegie Institute in Pittsburgh.

The School of the Chicago Art Institute is the largest in the United States and is still growing. It attributes much of its progress to the devotion and untiring energy of the late Charles L. Hutchinson, president of the Board of Trustees for forty-two years. It opened the season with 2,252 pupils, a new building and twelve new instructors, including Leon Kroll, who has taken charge of the advanced painting classes. Several of its recent graduates are already making names for themselves in the world of art. Four of last year's class are teaching in the new junior high schools of Atlanta, Georgia.

During October, the Dean visited Boston, Providence, New York, Brooklyn, Philadelphia, Baltimore, Washington, Pittsburgh and Cleveland, inspecting twenty-four art schools and nine museums in these cities, with the purpose of obtaining new ideas and comparing their work with his own school.

The prominence of this school of art is further attested by the distinguished visitors it often receives. Among the latest were Miss Grace Clark, instructor in Costume Design and Illustration at Pratt Institute, Brooklyn; Mr. Laurence Vail Coleman, secretary of the American Association of Museums, New York City; Mr. and Mrs. Ernest C. Peixotto, Beaux Art Institute of Design, New York; and Miss Ellen F. Pendleton, President of Wellesley College.

Mr. Raymond P. Ensign, Dean of the school, is now issuing a weekly news letter to the students, which is of an informal character and establishes a valuable personal contact not possible under ordinary circumstances.

ART IN
DENVER

An exhibition of paintings of the southwest by Howard Ashland Patterson was shown during November at Chappell House, Denver. Mr. Patterson has been in the west for more than a year, having resided last winter in Santa Fe and spent some time during the summer in Estes Park with Alfred Hayward. Many of the paintings shown in this exhibition have been produced during the past year, although several are older works which have been shown in the International Exhibitions of the Carnegie Institute, Pittsburgh, at the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and the National Academy of Design.

The Denver Art Museum has received as a gift from Capt. J. H. Stanford a notable example of the work of Chester Harding. This is a charming group portrait showing six heads and is supposed to be a portrayal of "The King Family." Captain Stanford has recently lent his collection of paintings to be shown at Chappell House, and this gift was made shortly thereafter.

The Business Men's Art Club of Denver took the first steps toward permanent organization on November 10, at which time it adopted, subject to future amendment, the constitution suggested by the Chicago organization of the same name. Officers were elected to serve until the annual meeting in March. The privilege of charter membership was held open until a subsequent meeting on November 24, when all members or prospective members were asked to show examples of their work in order that the lines of activities best adapted to the interests of the club might be determined. As indicated by the name of the organization, its members are, for the most part, business men who have taken up artistic production as a means of recreation, following its pursuit during leisure hours, but the membership is not limited to this class, professional artists being eligible also. The founding of this club is to be regarded as

another evidence of the increase of art interest and appreciation throughout the west.

An interesting exhibition of pottery, tiles and terra cotta made in this country was shown at the Public Library during the latter part of November. On the occasion of the opening of this exhibition a reception was given under the auspices of the Denver Art Museum, at which there was an exceptionally large and enthusiastic attendance including members of the board of education, the superintendent of schools and others interested in art education. Among the works shown were a number of Romanesque figures that are to be installed in the new South Denver High School.

The Boston Chamber of Commerce is proposing to form a committee on Civic and Industrial Art, and with this in mind has prepared the following outline indicating the possible scope:

1. Bring together the manufacturer, distributor, school, museum, and the designer to forward their common interest in the industrial arts.

2. Use the Museum of Fine Arts as a bureau of (artistic) standards. (a) Exhibitions under auspices of associations like the National Association of Cotton Manufacturers and the Silk Association showing textile designs, similar to the exhibition now being held in New York. (b) Exhibitions of machine-made goods, made in quantity such as wall paper, potteries, machine needle work, furniture, textiles, printed silks and cottons, carpets, laces, jewelry, hardware, and printing.

3. Bringing out the fact that the appearance of a product of manufacture is a large factor in its sale.

4. Instruction of salesmen and saleswomen in department stores in fundamentals of design and decoration to assist purchasers in selection of goods.

5. Show that art has a commercial as well as an aesthetic value. That it is not exclusively the recreation of the wealthy. That art is a robust, red blooded, virile force, increasing the imagination and the vision.

6. Bring out the recreational aspect of art.

7. Bring to Boston notable exhibitions of

unusual character (similar to exhibition now held in New York at Grand Central Palace).

8. Development of citizenship—better home conditions—by showing beauty and economy in house furnishings by exhibits illustrating the most practical way to achieve attractive interiors.

9. Encouraging better architecture in city buildings, city planning, city improvement. Suggesting plans for beautifying parks and roadsides and planting school grounds.

10. The billboard nuisance.

In putting forth this outline the President of the Chamber of Commerce says: "We all realize that art cannot be 'promoted,' but intelligent appreciation is a thing which should be encouraged." By way of pre-amble he says in part as follows: "A Chamber of Commerce can hardly function completely in safeguarding and expanding the well-being of the community which it represents unless it accords much more than formal recognition to good taste—or art—as a factor in commercial affairs. Such recognition implies, on the one hand, the right to interfere where the exercise of public or private bad taste threatens to prove a liability to the community, and on the other hand the duty to render assistance where industry or commerce is seeking the aid of good taste—or art—in furthering its business ends. . . .

"The study of industrial art is necessary to compete favorably with European nations and, even in our own American markets, for the finer grades of manufactured articles. More and more it is becoming clear that the *appearance* of the product of manufacture is a large factor in its sale. Merchants realize it is often the attractive container that sells the goods."

In the most recent number of this magazine was published a letter from Mr.

Hesketh Hubbard, founder of the Print Society of England, with regard to reciprocity in art between Great Britain and America. We now learn that Mr. Hubbard plans to visit this country early in the present month, bringing with him the exhibition of modern British prints which the Brooklyn Museum recently commissioned him to assemble. During his stay here he will deliver a number of lectures on the making of colored block prints.



THE SAUCY BRIG

GORDON GRANT

Some years ago the Print Society, of which Mr. Hubbard is also president, conceived the idea of sending out portfolios of prints to persons for examination and purchase in their homes in order that a love of prints might be cultivated among laymen. So happily has this experiment turned out that they are now undertaking in the same way to circulate and market inexpensive color prints by members of the Society. The present headquarters of the Society are at Breamore, Hampshire, and Mr. Hubbard writes that for long he has felt there is a need for quite inexpensive color prints for the decoration of homes of the less well-to-do. Early in the past year an old thatched, mud-walled cottage on the edge of Godshill Enclosure at the extreme northwest corner of New Forest fell vacant. Seizing the opportunity, he acquired and installed in it a printing press which he calls the Forest Press. From here he is issuing these prints

of his own and his colleagues' making. The group got out an illustrated catalogue showing the prints that are available, explaining briefly what a color print is, what these particular prints are, where they are made, how they are made, how they may be used and how they should be framed and hung. The price of these original prints ranges from five shillings to ten shillings and sixpence—that is, from \$1.25, approximately, to \$2.50. It is an excellent idea.

A collection of ship paintings by Gordon Grant has recently been shown at the Vose Galleries in Boston and attracted much interest. Mr. Grant is one of the founders of the Ship Model Society, as well as a member of the American Water Color Society. Among his recent works are a number of drawings which show a complete pictured history of ships from



AMERICA'S ANSWER—1812

C. R. PATTERSON

SHOWN IN THE WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN

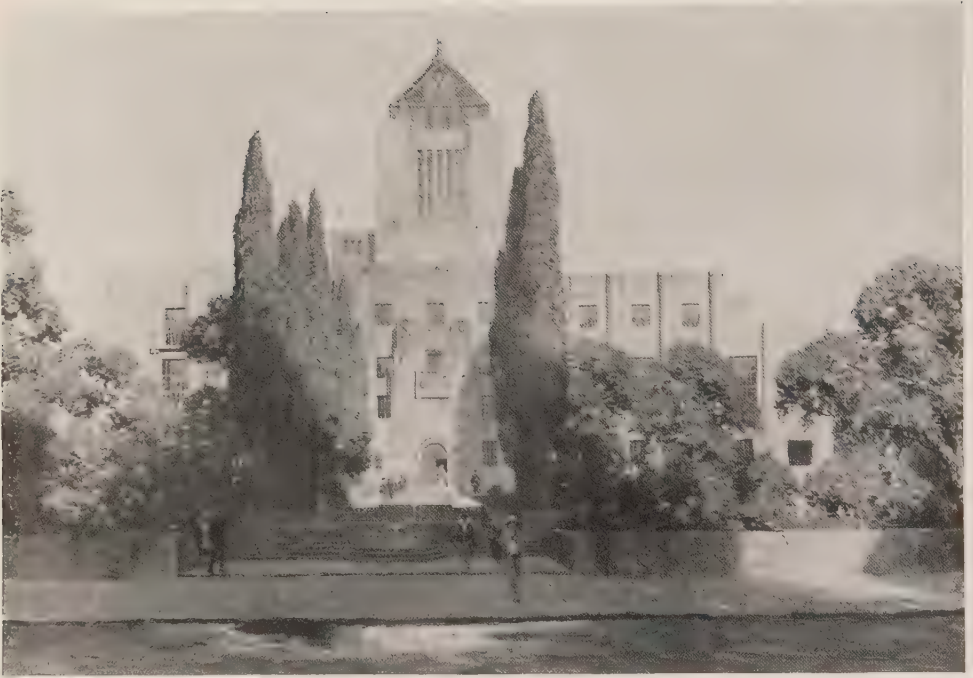
the days when men first tried to navigate in rafts and dugout canoes down to the last half century. A "Book of Old Ships," illustrated by Mr. Grant in collaboration with Henry B. Culver, has lately been published by Doubleday, Page and Company, and depicts the history of sailing craft from its earliest days. A painting by Mr. Grant entitled "The High Seas," shown in the National Academy of Design's exhibition in 1922, was purchased by the trustees of the Ranger Fund and presented to the Richmond, Indiana, Municipal Gallery.

Charles R. Patterson, who is also a well-known painter of ship pictures, has recently held an exhibition of his works at Doll and Richards' in Boston, where it attracted wide interest and attention, not only on account of the quality of the works shown but on account of the general interest in the subjects presented.

In an introduction to the catalogue of this

exhibition, Richard C. McKay, grandson of Donald McKay, the greatest builder of clipper ships, says: "To the art of painting Mr. Patterson brings a knowledge of sailing and of ships gained only by years of experience aboard sailing craft. His pictures not only reveal the art of marine (ship) painting to the ordinary man so that he may be made to realize the magic and splendor of it, but in their skilful portrayal certainly indicate beyond a peradventure that the painter is one who has gone down to the sea in ships. Conclusively here is a veritable son of Neptune extolling the painter's art, and well-deserving is he of the elaborate appreciation that should be bestowed by all those interested in historic Clipper Ships."

One of Mr. Patterson's paintings entitled "America's Answer—1812" was shown in the recent Winter Exhibition of the National Academy of Design, and is reproduced herewith as illustration.



NEW PUBLIC LIBRARY, LOS ANGELES, CALIF.

DESIGNED BY BERTRAM G. GOODHUE

THE PLANS ARE BEING CARRIED OUT BY MR. GOODHUE'S FRIEND AND ASSOCIATE, CARLETON M. WINSLOW OF LOS ANGELES

Los Angeles is to have a new Public Library. When completely equipped it will cost \$2,000,000. It was designed by the late Bertram Grosvenor Goodhue and is to be of modified Spanish type. Its tower of copper and richly colored mosaics will rise 188 feet above Hope Street. Eight sculptural figures on the four sides of the tower personify the Apostles of Light, representing the masters of literature. These are David, St. John, Plato, Dante, Homer, Milton, Shakespeare, Goethe. The building will stand in the midst of ample space and so have a charming landscape setting. There are six entrances, the doors to which will be of hand-wrought bronze, and above their lintels will be decorative allegorical panels in low relief. An interesting feature of the building is a children's room, opening on to the "Court of Childhood." A reproduction of the architect's perspective is published herewith through the courtesy of the Los Angeles Central Library.

The Friday Morning Club of Los Angeles,

which has lately taken possession of its fine new club building, was organized thirty-four years ago, and though it is not simply an art organization it has done much for the development of art. It has purchased paintings, held exhibitions, stimulated interest, and it has not done this selfishly but rather sought and secured cooperation of other organizations in Los Angeles to help carry out its purposes. Programmes have been arranged, art conferences held, pageants presented, stage settings created, notable exhibitions brought from the east, and lectures by celebrated lecturers arranged for (in the new building on the top floor is a sky-lit, well-equipped gallery), and in so serving art this public-spirited organization has unconsciously served the community. Year by year it is strengthening its membership and its standing among the people of the west coast. Mrs. Randall Hutchinson, for many years chairman of its Art Committee, has been the moving spirit of this branch of the club's development, and much of the success attained has been due to her vision, enthusiasm and unending energy.

A National Commission on Art Education was established at the meeting of the Western Arts Association

held in Dayton, Ohio, May

6 to 9, 1924, to represent the several organizations interested in art instruction, with a manifold purpose; to study the problems of art education and issue occasional reports; to furnish more generally accepted statements of aims and means in art education; to differentiate between the kinds of instruction which should be given in the various types of schools in the educational system, and study the preparation of teachers of art in these several types; and to secure for art instruction a more just evaluation in terms of credit for high-school graduation college entrance, and a degree.

Miss Mary C. Scovel, Chairman of the Western Arts Association Committee on Training Teachers, was appointed temporary chairman of the new commission, and invited the Western Arts Association, the Eastern Arts Association, the American Federation of Arts, the College Art Association, and the American Institute of Architects each to designate three of its members to serve on the commission.

Beside Miss Scovel, of the Chicago Art Institute, the Western Arts Association appointed Mr. William Whitford of the University of Chicago and Miss Bess Eleanor Foster, supervisor of art in Minneapolis. The Eastern Arts Association appointed Royal Bailey Farnum, director of the Massachusetts Normal Art School; Miss Frances Batchelder, supervisor of art in Hartford, Conn.; and James C. Boudreau, supervisor of art, Pittsburgh. From the American Federation of Arts were appointed Leon Winslow, supervisor of art, Baltimore; Miss Florence N. Levy, director of the Baltimore Museum of Art; and Prof. Walter Sargent, the University of Chicago; and but two from the American Institute of Architects, George C. Nimmons and Thomas Tallmadge, both of Chicago. Representatives from the College Art Association are yet to be appointed.

The first meeting of the new commission was held the last three days of December, in Chicago, at the School of the Art Institute. Officers were elected, committees appointed, and a general discussion held,

regarding the needs of art education. An interesting program of addresses was announced, and among the speakers were Royal Bailey Farnum, Prof. Walter Sargent, Robert B. Harshe, Director of the Chicago Art Institute, George W. Eggers, Director of the Denver Art Association, C. Valentine Kirby, Director of Art for the State of Pennsylvania, and George C. Nimmons.

ART IN PHILADELPHIA

Well-known women painters—a group of eight, including Kathryn E. Cherry, Lillian B. Meeser, Katherine L. Farrell, Ethel Herrick Warwick, Susette S. Keast, Elizabeth F. Washington, Laura D. S. Ladd and Ada Williamson—have been holding a very attractive and, by the way, financially successful exhibition of oil paintings at the Art Club for a fortnight ending November 21. Among the nearly eighty canvases were several outstanding landscapes by Miss Washington, Miss Ladd and Mrs. Farrell. Mrs. Keast's figure subject, "Tea in My Studio," had much charm of color scheme. Miss Williamson sent several good figures and one or two boldly handled portraits. A number of excellent floral pieces were there by Mrs. Meeser, who also exhibited some equally good still life compositions. Mrs. Warwick's pictures of the circus at Cape May and the Rittenhouse Square Flower Market were notes of local interest as the colorist observes them, and Miss Cherry's views of New England points, including historic buildings, added very much to the notable features of the show. The Art Alliance, always in the van of the movement of the day, has been holding an exhibition of water colors of gardens in Spain and Italy with a number of delightful flower pieces, the work of Dr. George Walter Dawson of the University of Pennsylvania. This was preceded by another admirable show of oils and etchings, landscapes and figures, a number of which had never been exhibited elsewhere, by Daniel Garber, undoubtedly one of our leading American painters honored in most of the important art events of this country. From November 11 to 30 one of our younger landscape painters who is rapidly attaining distinction, Carl Lawless, exhibited a collection of twenty-two works in oil at the Alliance, snow-covered Pennsylvania hills

and a number of still life pictures of rarely fine quality in delicate color and pattern.

Among its other activities, all in the interest of civic betterment, the Art Alliance is now engaged in the organization of a Business Men's Art Club through the initiative of Mr. Samuel S. Fleisher, the vice-president in charge of extension of the Alliance. The club is to be a strictly amateur organization, designed to bring together men who are studying painting and sculpture as a recreation and also those who believe that a society of men of similar tastes could do much to develop a greater appreciation of art among business men of the city. Addresses by noted artists, gallery tours as aids in judging works of art, and social evenings will be provided to demonstrate the possibility of self-culture. The Bill Board Committee of the Alliance, working under the direction of its chairman, Mr. Robert J. Berryman, has already accomplished splendid results in the way of procuring agreements with many of our leading business companies to do away with poster advertising as soon as their present contracts lapse. These include several oil, rubber, soap, flour and baking firms, and Ziegfeld Follies of New York. The Alliance is also taking an active part in the furtherance of the objects of the School Art League, which recently held an exhibition of the work of its members in the galleries of the Graphic Sketch Club. A fund, now amounting to \$4,000, has been contributed by the members of the Alliance towards the object of erecting a memorial tablet to its founder, Mrs. Christine Wetherill Stevenson, pending the choice of a sculptor to execute the work. Portraits and illustrations by Jessie Wilcox Smith will be exhibited in the galleries beginning December 4.

At the Print Club, Czechoslovak wood cuts and etchings were shown in the early days of the month in the quaint little galleries at 1614 Latimer Street, followed by an exhibition of etchings by Ernest E. Haskell.

The Art Week Association, cooperating with the Fifty-second Street Allied Business Association, has been holding during the past week what is known as an Art Week, similar to the manifestation last year in the business section of the central district of the city. Paintings and small bronzes were

exhibited in the show-windows of many of the more important establishments of this rapidly growing center of retail trade, the proprietors, in some cases, giving up for the week the entire space of the front windows for the display of some of the larger canvases. Every effort was promised to sell such works as were offered, but as yet no report has come to hand. Mr. Cornelius W. Weaver is the executive secretary in charge of the affair and was responsible for its success.

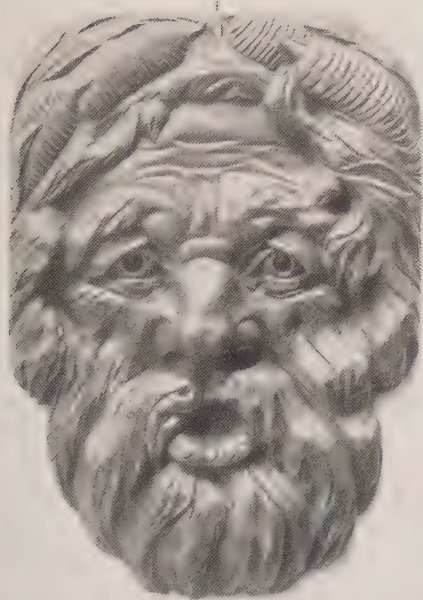
Under the auspices of the fellowship of the Pennsylvania Academy of the Fine Arts, the sketches made in Europe by the recently returned Cresson Scholarship Group will be exhibited at the Academy Annex, 1834 Arch Street, November 28 to December 20, inclusive.

The plans for the proposed bridge over the Schuylkill River which will carry the cars running on the projected Chestnut and Walnut Streets subway have been disapproved by the City Art Jury. Considerable criticism also, from other quarters, of the three bronze figures and ornamental accessories recently added to the Swann Fountain in Logan Square, has appeared in the public prints.

E. C.

We are reproducing on this page a wood-carving by PAUL JOREY, Paul Jorey of Cleveland, which received first prize in wood-carving in the exhibition of Arts and Crafts held at the Cleveland Museum last May. Mr. Jorey makes a specialty of hand-carved ship models. As it is interesting to know how a craftsman develops his art, the following biographical note about Mr. Jorey is given:

Showing some talent for drawing as a boy he was apprenticed as a carver in a furniture factory, where, however, most of the work done was of a commercial nature so that he was obliged to seek his art training during leisure hours. On holidays and in the evenings he would carve panels from designs which he found in library books. For some time he worked at church carving, making a study of the Gothic style, for which he had a great admiration. "Coming to this country from Canada," he writes, "I saw more of antique woodwork and received



NEPTUNE

PAUL JOREY

ONE OF A GROUP OF FOUR PANELS AWARDED FIRST PRIZE,
ARTISTS' AND CRAFTSMEN'S EXHIBITION, CLEVELAND
MUSEUM OF ART, MAY, 1924

inspiration from church architecture. I worked in Grand Rapids but tired of the work roughed out by machine, though I worked where they made fine furniture. In Ohio I worked in an old barn near beautiful nature, in an old town, Hudson, which is very beautiful in colonial homes and fine trees." The ship models so widely used today as decorations for mantels inspired him with the desire to do similar work, although he had but little time for it. Mr. Jorey produces many objects of household use such as carved floor lamps, candlesticks, table lamps and book-ends, for which he finds a ready market.

ST. LOUIS NOTES

The exhibition of Russian art held at the City Art Museum in November attracted great attention.

Mr. Nicholas Grishkovsky, who is travelling with the exhibition, spoke to numerous individuals and clubs about the work of his countrymen, and the collection was the subject of several gallery talks through the educational department.

On November 8, Edmund H. Wuerpel

lectured at the Museum on "What to Look for in a Picture." The talk was given without slides and took place in one of the large galleries of paintings. The attendance was larger than at any previous lecture. On November 13 and 14, under the auspices of the City Art Museum and the St. Louis Society of the Archaeological Institute of America, Prof. Jean Capart lectured on "The Ruins of Thebes" and "Masterpieces of Egyptian Art." On December 13, William Booth Papin spoke on "Spanish Architecture," and on December 20, Dr. Phyllis Ackerman lectured on "Life in the XV Century as Reflected by Tapestries." These lectures are part of a series arranged by the Museum to be given each month by local lecturers and, whenever possible, by important speakers from out of town.

An exhibition of paintings by twenty-five California artists assembled by the American Federation of Arts was on view at the Museum from December 2 to 29.

The Educational Department of the Museum announced the greatest activity for October of any month since the department was initiated a year ago. The records show that 3,397 persons received special information regarding the collections, a gain of 2,815 over last October.

The St. Louis Artists' Guild opened its Twelfth Annual Exhibition on November 15, to continue until February 1. It consists of 218 exhibits—oil paintings, water colors, black and white, and sculpture. Twelve prizes are given by organizations and individuals. No exhibitor, however, is eligible for more than one award. It is interesting to note that one of these prizes is bestowed by the St. Louis Chamber of Commerce. One is offered by a St. Louis artist, an exhibitor, T. P. Barnet; and a third, for the most popular work in the exhibition, is voted by the visitors prior to and including December 6. The American Federation of Arts hopes to secure a group from this exhibition to send on a circuit in Missouri and adjacent states through the cooperation of the Guild and the Federation's St. Louis chapters.

A unique and fascinating exhibition in the art room of the Public Library during November was the display of drawings made by the children of Hull House, Chicago. In December, drawings by Albert Bloch

were on view. Mr. Bloch is director of the department of drawing and painting in the School of Fine Arts at the University of Kansas. His work is modernistic and is exceedingly interesting in its pattern of black and white. The exhibition attracted an unusual number of visitors.

The St. Louis Art League's annual thumb-box exhibition opened at the Public Library on December 8. Various prizes were offered.

At the Shortridge Galleries, during November, was displayed a joint exhibition of paintings by William H. Singer and Henry S. Eddy.

The Healy Galleries held an exhibition in their new gallery in November of thumb-box paintings of familiar scenes in St. Louis by Arthur Mitchell.

The Todd Studio showed a collection of paintings by Alexis Jean Fournier from October 16 to November 15.

M. P.

ART IN NEW MEXICO The Fiesta exhibition, which is held in September, is always the most important exhibition of the year in the New Mexico Art Museum, and this year it was unusually interesting. Seventy-three artists were represented by one or more paintings, thirty-six of these artists being residents of Santa Fe, and many of them of Taos. All were given the same opportunities in the galleries, no societies being represented as such on this occasion. It was strictly a southwestern show, for, although many of the visitors were from the east, their work was done here. After seeing this exhibition one no longer wonders why this country has such a fascination for artists.

Among the notable exhibitions since the Fiesta is the collection of thirty paintings by Howard Ashinan Patterson, of Philadelphia. These represented his work done in the east as well as his later work in New Mexico, and the contrast was most interesting and pleasing.

Raymond Jonson filled the same alcoves with thirteen large canvases of amazing color and daring. They give one the feeling of giant forces working, and the effects are probably those for which so many of our modernists are striving but few attain. His portrait of a negro woman is a wonderful

character study, and the quaintly patterned background adds a charm that is hard to describe. His "Winter," "Earth Rhythms" and "Beginning of Life" all give that idea of power that is breath taking.

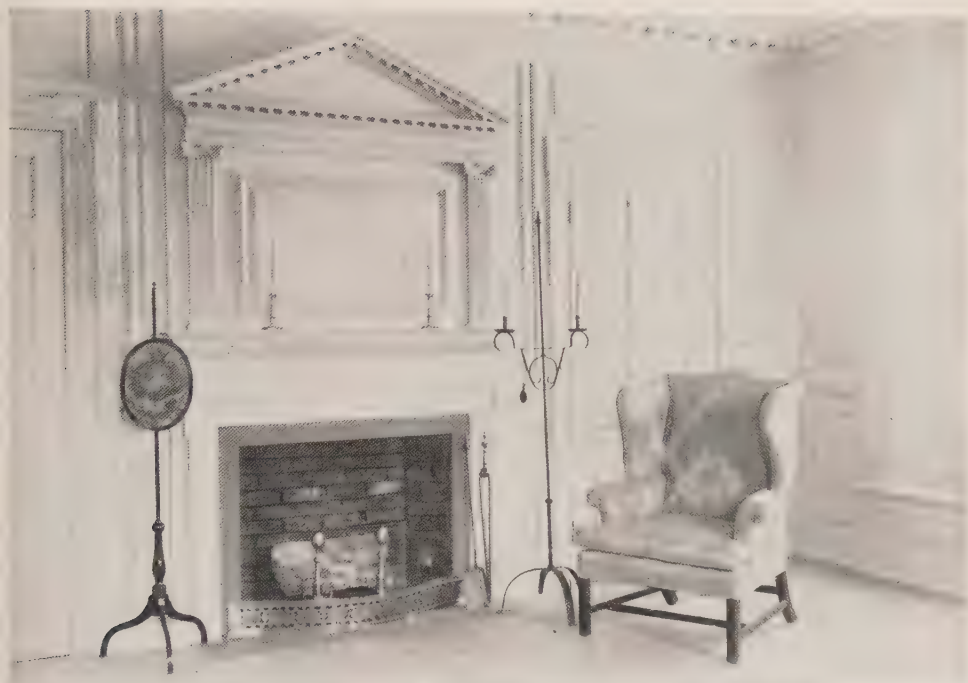
Olive Rush has a charming group of oils and water colors. Perhaps the most attractive piece is the water color sketch for a fresco over-mantel decoration in the home of David MacComb of Santa Fe. Will Shuster has a pleasing group of water colors of mountain and desert scenes.

Through the courtesy of Mrs. Osburn, state art chairman of the Women's clubs, we have been able to show a collection of Timothy Cole prints. School children are especially invited to see these, as Mrs. Osburn has offered a prize to the best original composition by a school child, describing a work of art that has been exhibited by the Art Club Chairman.

M. R. V.

AMERICAN ROOM AT THE MINNEAPOLIS INSTITUTE The room in question comes from a house built about 1770 by William Russell on the site which is now 118 North Main Street, Providence, Rhode Island. Mr. Russell bought part of the property in 1759 and part of it in 1771. He built his house to include four panelled rooms, two on the ground floor and two upstairs. The dining-room is now owned by the Brooklyn Museum, the two upper rooms by a gentleman of Providence, and the sitting room, the room under discussion, was bought this year by the Institute. It was not an ornate house, nor was it built at a date which in itself would make the house particularly significant. Its value lies chiefly in the excellence of its type, in that it represents one of the most tasteful periods of domestic architecture in this country, and is in general a piece of work admirable for its balance and proportions.

The mantelpiece, as usual in rooms planned from an architectural point of view, is the center of the design. Here we can see most readily the spirit which actuated the designer and stamped his efforts with a feeling for Grecian forms—especially in the Ionic pilasters supporting the pediment, the delicate flutings and small volutes, the dentil ornament carrying the motif of the



CORNER OF COLONIAL ROOM RECENTLY ACQUIRED BY THE MINNEAPOLIS INSTITUTE OF ARTS

pediment up to the cornice and around the room. Above all, the proportions are significant. They play all about the magical ratio of three to five, the "golden oblong" of the Greeks. Whoever made this room, whether owner, "amateur" architect or practical carpenter, allowed his taste to be perfected by a study of ancient forms, working out in pine boards the principles which had been formed in marble.

The furniture carries out this idea of English taste, modified to practical use. The Chippendale influence with all its grace becomes sturdy in Colonial homes. The cherry highboy, ornamented with flame finials and sea shell medallion, utilizes every bit of the space it occupies for drawers and storage. The drawers themselves, while of varying sizes (which emphasizes the height and grace of the work), are admirably suited to the efficient housekeeper, who has a place for everything and everything in its place. The card table with folding top, the tip top tables, the chairs, desk and settee—all invite use as well as appreciation.

This room, a back parlor, is most livable.

Its balance is restful; its plan permits of simple but effective arrangements. From floor to ceiling and from door to window, unostentatious in ornament, yet sustained in decoration, it satisfies an instinctive taste for repose. The most evident comment on its excellence is that made by the casual visitor, who likes to linger there without being able to say exactly why. Or that other comment, so frequently made—"How nice it would be to have a room like that at home."

The winter season has
 AT THE CLEVELAND
 LAND ART Museum of Art in a most
 MUSEUM gratifying manner, the lec-
 ture courses having drawn
 audiences which have taxed the lecture room capacity. The major courses which are given on Friday evenings are, first, a course by visiting speakers, including Dr. H. H. Powers, Langdon Warner, Fiske Kimball, Meyric Rogers, Royal Cortissoz, Charles J. Connick and Walter Pach. Rossiter How-
 ard, of the Museum staff, is giving a series

on *The Art of Certain Great Cities*, in which he covers Athens, Rome, Constantinople, Florence, Venice, Amsterdam and Paris, discussing each in the age of its greatest splendor.

In a series by Henry Turner Bailey, he discusses Twentieth Century Art in America, as applied to Home Building, Printing, Handicrafts, Mural Decoration, Sculpture, Painting, and Civic Architecture. The Department of Musical Arts divides its evenings between two subjects, lectures on Appreciation of Chamber Music, given by Thomas Whitney Surette and Douglas Moore, and a presentation of the String Quartets of Beethoven, the entire series of sixteen being given for perhaps the first time in this country. Popular talks on art and music are given on Sunday afternoons, and organ recitals every Wednesday afternoon and bi-monthly on Wednesday evenings.

Several important accessions have been made to the collections, outstanding among which is a marble figure of a Greek athlete, which is believed to be a copy made in the first century B. C. from an original bronze by Myron. The figure tallies in every way with the theory of Furtwaengler, as to the probable existence of such a bronze, but whether or not this attribution is correct, there is every evidence of its being the work of a Greek sculptor, probably working at Rome. Several small marble heads of Greek workmanship have also been added to the Classical group, and these, with other objects secured during the past year, are bringing distinction to this section of the Museum's collections.

The portrait of Mlle. Jeanne Balzac, by Eugene Speicher, which was reproduced in the November number of *THE MAGAZINE OF ART*, was purchased recently for the Cleveland Museum and is now on exhibition in its gallery of American art.

THE AMERICAN ACADEMY IN
FELLOWSHIP
COMPETITIONS
AMERICAN
ACADEMY
IN ROME

The American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, musical composition and classical studies. The Fellowships will be awarded after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the

United States; in classical studies to unmarried citizens, men or women. It should be particularly noted that in painting, sculpture and musical composition there is to be no formal competition involving the execution of work on prescribed subjects, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are requested to submit examples of their work and such other evidence as will assist the juries in making the selections.

For the Fellowship in Painting, the stipend is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. For each Fellowship in the fine arts the stipend is \$1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of \$1,000 and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, of whom an extra amount of travel is required in visiting the leading musical centers of Europe, receive an additional allowance of \$1,000 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March 1. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

THE ART
CENTER
NEW YORK

A number of interesting exhibitions were held during November at the Art Center, Inc., New York, chief among which was the

Fifth Annual Exhibition of Painting and Sculpture by members of the Louis Comfort Tiffany Foundation. This collection was varied in subject matter and technique and included sculpture in relief and in the round, as well as paintings in oil and water color. Among the exhibitors were many already familiar to the art world, such as Emile Walters, George Picken, Kimon Nicolaides, Jr., Dudley Pratt, Guilio Novani, and others who have recently returned to this country from Europe, where they held traveling scholarships. The exhibition

opened on November 5 and continued through November 27.

From November 3 to 15, Louis Rhead and Frank E. Schoonover held an exhibition of pen illustrations to King Arthur and other juvenile classics published by Harper and Brothers. Mr. Rhead has made a careful study of the costumes of the period in which King Arthur and his knights are supposed to have lived, and his illustrations in this exhibition made a delightful showing. Mr. Schoonover's contribution to the exhibition was a number of large oil paintings done as frontispieces to each of the volumes issued. An unusual feature of the display was a group of one hundred signed volumes of the various titles in this series of juvenile classics, to each of which was added an original full-page drawing by Mr. Rhead.

The Berry Schools of Mount Berry, Georgia, founded by Miss Martha Berry over twenty years ago to give training and opportunity to those in the isolated sections of Georgia, held an exhibition of craft work made by pupils of the schools from materials grown and produced on their 7,000 acres. On an afternoon during the period of the exhibition Miss Berry gave an address at the Art Center on the work of the schools.

A collection of pencil drawings by Edward C. Caswell was shown at the Art Center from November 24 to December 6. These drawings were the originals for illustrations in "Coasting Down East," by Ethel Hueston, and were made on an extensive motor trip through Maine. Among other books illustrated by this artist are the series by Edith Wharton entitled "Old New York."

At this same time a joint exhibition of paintings by George R. Smith, Jr., Raymond D. Temple and Hermann Eggeling was shown. These artists are all members of the Bronx Artists' Guild, and showed scenes in and near New York, also paintings of the Maine coast.

The Art Alliance of America held its annual Craft Exhibition in its gallery at the Art Center from November 24 to December 13. The crafts represented included basketry, enamels, bookbinding, china and pottery, jewelry, leatherwork, pewter, textiles, metal work and laces, as well as furniture and decorations. In short, this Art Center is what its name implies—a veritable hive of activity.

LONDON NOTES

Wembley Exhibition has closed, after being visited by over seventeen million people, a great number of whom were attracted to the Palace of the Arts. As yet nothing definite has been arranged about the reopening next year, but the art authorities are now busy completing plans for the British section of the International Exhibition of Decorative Arts, Paris, 1925.

The Goupil Autumn Salon is as usual the chief event of the little season, and there I saw a wonderful work by James Pryde as well as an early Cezanne, the latter a flower-piece which must rank among the masterpieces of modern art, as indeed does the picture by Pryde. Different as these are in style, both have a quality of paint which is indescribably lovely, while the Pryde contains an aroma and a mystery that is peculiar to the imaginative character of this great artist.

At the same exhibition William Nicholson showed a painting of a crawfish on a white-grey plate, in which what the French call *matière* is equal to anything produced by any other nation or any other period. It seems a pity that such art and such skill should be lavished on a boiled shell-fish. In a very different vein and with the dull flat tones he sometimes delights in, George Sheringham exhibited here a clean-cut, soft-hued flower design which was unique. This artist has just had a great success with his dresses and scenes for Play-fair's production of Sheridan's "Duenna."

The Society of Independent Artists is one which asks no subscription from its members and takes neither hanging fee nor percentage on sales. Frank Brangwyn, R. A., is the president, and Laurence Bradshaw is the organizer; it takes no sides in aesthetic squabbles and hangs examples of all sorts of styles in the rooms lent for the purpose by Messrs. Parsons, Ltd., Paint Manufacturers, Oxford Street.

A new Scottish Society of Women Artists has been formed in Edinburgh, and the British Watercolor Society is exhibiting at Cheltenham; there is much activity throughout the country, and many new repertory theatres have also been opened in Provincial centres.

AMELIA DEFRIES.

ITEMS

The Second Annual Exhibition of works by Topeka artists was held during the month of November at the Mulvane Art Museum, Washburn College. The artists represented were V. Helen Anderson, Kenneth Adams, J. W. Fazel, L. A. Gillette, Helen Hodge, Luella Jaeger, Nina Peacock, George M. Stone, Roxoli Seabury and Margaret Whittemore. The exhibits included oil paintings, water color, woodblock prints, drawings, designs and illustrations.

The Mulvane Art Museum has been fortunate in being selected as the recipient of the painting purchased this year from the Ranger Fund.

A weekly journal entitled *Values*, devoted to art news, British and foreign, is to be brought out in London early in the coming year with Amelia Defries as editor. It is to comprise approximately thirty-six pages, including twenty-one illustrations and one colored plate, the latter to be made by a new process which is said to yield exceptionally fine results, and the price of the publication, including the colored print, will be but a sixpence.

The Carnegie Institute of Pittsburgh is holding an important exhibition of City Planning, opening on January 2 and continuing to February 12. This exhibition includes photographs and drawings showing systems of traffic circulation; traffic streets; parkways and boulevards; public utilities—elevated transit railways, underground station entrances, etc.; special buildings, such as railway stations, involving relationship to transportation lines; public and semi-public buildings; water fronts; parks, athletic fields, playgrounds, etc. The purpose of the exhibition is to demonstrate to the public the advantages to be gained through careful and artistic planning of the city.

A memorial tablet to James Parton Haney, late Director of Art in the New York City high schools, has been presented by a number of his friends and associates to the New York University. This is especially appropriate, as it was in the summer school of this institution that he inspired, through his teaching, so many art teachers and supervisors from all parts of the country.

A portrait of Dr. Haney, modelled in relief by Chester Beach, was unveiled on November 16 in the alcove of the University Library, where it has been permanently installed. A fund is also being created by friends of Dr. Haney for the purpose of placing useful books on art in this alcove, to be known as the Haney Art Library.

The Friends of American Art of Chicago have purchased a painting by Charles W. Hawthorne entitled "The Selectmen of Provincetown," as their annual contribution to the collection of the Art Institute of Chicago. This painting was one of the outstanding works in the recent exhibition of American Art at the Art Institute, to which Mr. Hawthorne also contributed a portrait of Mr. Arthur T. Aldis, one of the trustees of that institution.

Announcement was made in our October number, that the Luxembourg had purchased fifteen pen-and-ink drawings by Thornton Oakley. We have since learned that the Musée Pyrenee at Lourdes has also purchased ten. This museum is devoted to Pyrenean things only and is visited by multitudes of people.

The Woman's Club of Cincinnati was fortunate in securing, through the efforts of its capable Chairman of Art, Mrs. Charles F. Rockhill, the international exhibition of water colors sent out on circuit under the auspices of the Art Institute of Chicago. This exhibition, consisting of 130 paintings, half by American artists, the other half by foreign artists, was beautifully set forth in the club dining-room in its new annex during the month of December. Dudley Crafts Watson, extension lecturer of the Art Institute of Chicago, gave an illustrated address on the opening night. Much interest was demonstrated, and arrangements are now being made for a series of notable exhibitions to follow during the course of the present season.

An interesting event in connection with the Art section of the Tennessee State Fair this year was the awarding of two gold medals, one to Willie Betty Newman for a painting, the other to Belle Kinney for a work in sculpture. Both of these artists are natives of Tennessee.

BOOK REVIEWS

MEMORIAL ART, by Huger Elliott. Granite, Marble and Bronze, Cambridge, Mass., publishers. Second edition. Limited to 300 copies. Price, \$10.00.

The term "Memorial Art" as used in this volume includes "all the forms which may be erected as receptacles for or memorials to the dead, ranging from wall tablets and headstones to tombs and public monuments." It was originally published serially in a monument makers' trade journal, *Granite, Marble and Bronze*, and the intention was to impress upon the practical man the necessity of a serious study of basic principles. "Taste," says Mr. Elliott, who by the way it will be remembered, is the principal of the Pennsylvania Museum School of Industrial Art, "is something that cannot be proved as one can prove that five and four make nine." There are, however, certain principles and certain deductions which through common agreement, the agreement of students and the astute of succeeding generations, have come to be recognized as authoritative. These Mr. Elliott sets forth. There is probably no field in which good taste is more outraged and in which there are greater abuses than in Memorial Art. To quote from the author: "When one looks at the monuments being placed, day by day, in our cemeteries; when one sees, month by month, the designs published in the advertising pages of the magazines, one wants to cry out against such ugliness—against the waste of labor and, since memorials are so rarely removed, against the perpetuation of so many un-beautiful objects. One wants to protest, all in one breath, against the raised letters, the rough-hewn crosses, the naturalistic flowers, the tasteless mingling of polished and unpolished surfaces and many other evidences of the average American's utter indifference to artistic fitness." At this time when many memorials are being erected it is of the utmost importance that this side of art be thoughtfully considered.

ETCHERS AND ETCHING, by Joseph Pennell. Second edition. The Macmillan Co., New York, publishers. Price, \$12.50.

The first edition of this work was brought out in January, 1919. It was to have been

issued in London, in 1916, but was stopped for four years owing to the war. During that time Mr. Pennell transferred his residence to America. "Since then," in the preface to this new edition the author says, "etching has again come upon the world and etchers are as the sands on the shore." He does not explain this phenomenon. He does not attribute it to his own work, "But I do know," he says, "that the book sold out despite many unfavorable reviews." This preface to the second edition deals with Mr. Pennell's strictly personal viewpoint of the field of etching in America today. It is spicy, yet anything but cheerful. Perhaps he is right and perhaps he is wrong. Doubtless there is something to be said on both sides. But the book itself is a different matter. It deals with a great art from the standpoint of a really great etcher and is therefore authoritative. A new chapter on "The Teaching of Etching" has been added, and here, too, Mr. Pennell draws upon his personal experience—the surprising success that he has had in the classes which he has conducted at the Art Students' League. Finally, he concludes with a word of genuine wisdom to etchers. It is as follows: "If you do not make etchings because you love to, fear to, have to, you are not and never will be an etcher."

GASTON LACHAISE, *Sixteen Reproductions in Collotype of the Sculptor's Work*. Edited with an introduction by A. E. Gallatin. E. P. Dutton & Co., New York, publishers. Price, \$10.00.

Who is Gaston Lachaise? The Cleveland Museum of Art purchased a short time ago one of his works in sculpture. Did he live many years ago and in what land? These are the questions which the casual visitor would ask on seeing an exhibition of his work. The fact is that Gaston Lachaise, as Mr. Gallatin tells us in this little volume, was born in Paris on the 19th of March, 1882. He left France for America in 1905. Going first to Boston, he gravitated to New York in 1912, where he lived until the spring of 1923, when on deciding that he preferred to live in the country he went to Georgetown, Maine. He is a unique personality, and his work is as out of the usual as anything which has been produced not only in our day but in any day. He is one about whom one wishes to be informed. Mr.

Gallatin, who is a master of the brief essay, tells us precisely what we want to know and then leaves us to study for ourselves the artist's work as set forth in the sixteen full-page plates.

THE NATURE, PRACTICE AND HISTORY OF ART, by H. Van Buren Magonigle. Charles Scribner's Sons, New York, Publishers. Price, \$2.50.

The author of this book, H. Van Buren Magonigle, is a Fellow of the American Institute of Architects, an Associate of the National Academy of Design, past president of the Association of the Alumni of the American Academy in Rome and of the Architectural League of New York, and vice-president of the National Sculpture Society—a busy, practising and very successful architect, the designer of the great war memorial which is at present being erected in Kansas City. Yet despite all this he has found time to produce a textbook on art which should prove invaluable. In the first place, from beginning to end he has kept in mind the textbook purpose and, at the same time, the maxim that one can best instruct by amusing. There is no dullness in the subject as he presents it. Instead of making the story chronological, or merely chronological, he has started out by giving the student a comprehension of the character of art and of the artist's viewpoint, the means and medium of expression, the technique of architecture, sculpture, painting and other vehicles. He then briefly traces the historical development of art, placing it always, however, against the background of human events. This has seemed to him and seems to us a logical arrangement. Also he has made the illustrations, of which there are many, independent of the text by accompanying them in every instance with explanatory notes. That the book has been some years in the writing is not to its detriment, and that it has, chapter by chapter, been submitted for critical consideration to his professional friends goes to give it added authority. In the preface Mr. Magonigle acknowledges gratefully the criticism of Mr. W. C. Brownell, to whose "distinguished critical faculty and the treasures of a culture mellow and sympathetic, various and profound," he pays worthy and high tribute.

BRIDGMAN'S LIFE DRAWING, by George B. Bridgman. Edward C. Bridgman, Publisher, Pelham, New York.

This book, like the other two books ("The Book of a Hundred Hands" and "Constructive Anatomy"), is done in such a decidedly interesting manner that it cannot help but attract the art student as well as the layman.

The idea and object of the book so aptly described in the Introduction, "to awaken the sense of research and analysis of the structure hidden beneath," is thoroughly carried out. One cannot help but have the impulse to work out these ideas as well as to search out more in anatomy.

Art students will find "Life Drawing" an inspiration for more research in construction and anatomy as well as an added pleasure in the beauty of the above studies.

The artist also will feel a renewed impulse to go back to old studies because of the delightful attraction of the drawings.

Everyone knows there is no royal road to learning, but Mr. Bridgman's book surely will make the road seem a pleasure while working in such manner.

M. M. L.

ESSENTIALS OF DESIGN, by Charles de Garmo, Professor Emeritus of Education, Cornell University, and Leon Loyal Winslow, Specialist in Art Education, University of the State of New York. With numerous illustrations from The Metropolitan Museum of Art. The Macmillan Company, New York, publishers. Price, \$1.60.

Here is a little book which sets forth some of the major elements deemed essential to satisfactory design, both in industrial and in household arts—a school book, but also one which may well be used by the general public. The authors have not merely laid down principles but have, as far as possible, endeavored to explain why some things are good and some things are bad, so that the reader will be able in time personally to discriminate. Among the illustrations set forth are examples of the worst as well as of the best, that which should be avoided as that which should be desired.

A medal for Good Diction on the Stage has been awarded by the American Academy of Arts and Letters to Walter Hampden. The medal was designed by Herbert Adams.



THE WESTERN SLOPE

A PAINTING BY

JONAS LIE